Prof. P. Sambamoorthy
Silver Jubilee Commemoration Volume

OCTOBER 1953

MADRAS

With the best compliments of:—

Prof. P. Sambamoorthy Silver Jubilee Celebration Committee

2, RANGACHARI ROAD, MYLAPORE, MADRAS

Printed at Commercial Printing and Publishing House,

46, Armenian Street :: :: Madras—1.

Editor's Foreword

I am glad we have been able to publish this Volume in time. In this we had the fullest co-operation of several friends. The response to my request for articles and messages was gratifying and spontaneous. We offer our sincerest thanks to all who sent articles and messages.

The articles deal with a variety of topics and cover a wide field. In addition to many articles from our friends in India we were lucky to secure an article from Dr. Arnold Bake, London.

The stately verses in Sanskrit offering felicitations to Prof. Sambamoorthi were composed by Mahopadhyaya Sahityabhushana Pandit V. Venkatarama Sarma of Trivandrum; and Sri Papanasam Sivan was kind enough to compose the beautiful Tamil verses. We are deeply grateful to them.

We are particularly grateful to Prof. Sambamoorthi who, at my special request, was kind enough to write the two articles, "History of Musical Instruction" and "Thevaram Conference," for publication in this volume.

It is also my duty to thank Prof. Sambamoorthi for having made his Diary books available to me for reference. But for this kind help it would have been impossible for us to prepare the exhaustive Life Sketch which appears in this Volume.

It is hoped that this volume will be a great source of inspiration to earnest students of the Science and Art Music.

25th October, 1953,
Madras.

R. SRINIVASAN,
Chairman, Working Committee.

CONTENTS

PART I

1. Report of the Secretaries .. v
2. Address to Prof. Sambamoorthi ... vi
3. Tamil verses .. vii
4. Sanskrit verses ... viii
5. Messages .. ix
6. Life Sketch of Prof. Sambamoorthi .. xix
7. List of Donors ... xxix

PART II

(Articles on Prof. Sambamoorthi)

1. By Smt. Rukmini Devi .. 1
2. „ Rev. H. A. Popley 2
3. „ F. G. Natesa Ayyar .. 4
4. „ Mudikondan Venkatarama Iyer .. 7
5. „ "Ranjan" ... 8
6. „ Mrs. Lakshmi N. Nair .. 9
7. „ T. V. Ramanujam ... 10
8. „ Periaswami Thooran ... 11
9. „ Papanasam Sivan ... 12
10. „ Kalidas Nilakanda Iyer .. 14
11. „ K. S. Balasubramania Iyer ... 16

PART III

1. "Common reading for Kritis" by Kalidas Nilakanda Iyer ... 17
2. "Ramayana and Thyagaraja" by S. V. Parthasarathi ... 18
3. "Vocal Music of the North and Accompaniment" by G. H. Ranade ... 20
4. "Nada-Brahma and Nataraja" by T. N. Ramachandran ... 25
5. "What were the Gramas?" by Dr. A. Arnold Bake ... 32
6. "The Music of the Vedic Age" by Alain Danielou ... 34
7. "Some Aspects of Musicology" by Prof. R. Srinivasan ... 36
8. "Raga-Ragini Paintings" by G. Venkatachalam ... 39
9. "Concordance with Sruthi in Karnatic Music" by C. S. Ayyer ... 43
10. "Speech and Song and Silence" by K. S. Ramaswami Sastri ... 46
11. "S'ora Music" by Dr. G. V. Sitapati ... 49
12. "Music in Ceylon" by V. N. Balasubramaniam ... 53
13. "Kathakali" by G. Viswanatha Iyer ... 56
14. "Music as Art and Science" by Ambujammal ... 59
15. "Pracheena Kalada Karnataka Sangeethatha Paristhithi" by H. Sesha Iyengar ... 61

PART IV

(Articles by Prof. Sambamoorthi)

1. History of Musical Education in South India ... 67
2. Thevaram Conference ... 71
3. Contemporary Music—A Survey ... 74

PROFESSOR P. SAMBAMOORTHY

Report of the Secretaries

THE South Indian Music Teachers' Association conceived the idea of honouring Professor P. Sambamoorthy for the great services rendered by him to the cause of music in a fitting manner; at a meeting of the committee of this association held on 30th March 1953, it was resolved to take steps to celebrate the Silver Jubilee of Professor P. Sambamoorthy's service to music. Accordingly a meeting of the representatives of various music sabhas music associations and educational institutions in the city was held at Saraswathi Gana Nilayam, Triplicane, on 6th April 1953, under the presidency of Professor R. Srinivasan. Friends and admirers of Professor P. Sambamoorthy and other music lovers were also invited to the meeting. The meeting resolved to celebrate the Silver Jubilee on a suitable scale and a general committee was formed with Raja Sir M. A. Muthiah Chettiar as President and Smt. Rukmini Devi, as Vice-president and Mrs. Rajalakshmi Rajagopal and Smt. K. Lalitha as secretaries. A working committee was also constituted with Professor R. Srinivasan as chairman and with the same secretaries. It was decided to arrange a public meeting to present an address to the Professor, to publish a commemoration volume and, if possible, to arrange for an endowment to be entrusted with the Madras University to award annually prizes or medal to the best music students of the University.

The public meeting which was originally intended to be held in July had to be postponed for various reasons. This postponement proved really a blessing in disguise, because we were able to secure Sri C. P. Ramaswamy Iyer to preside over the meeting, a great privilege for which we cannot be too grateful to Sri C. P. Ramaswamy Iyer.

Though the response to our appeal considered quantitatively might appear discouraging, whatever response we had was genuine and quite heartening. A list of donors is given elsewhere in this volume. Several helped us in various other ways of whom we desire to make special mention of Vidwan V. Sethuramiah who, as a member of the working committee, rendered yeoman service by arranging with some music sabhas and vidwans to have the remunerations given to vidwans for their concerts being donated by those vidwans for the Silver Jubilee fund. Vidwan Manakkal Rangarajan's concert at Jagannatha Bhakta Sabha, Egmore, Valliyoor Brothers' concert at Bharati Gana Sabha, Mylapore, Kalakad Ramanarayana Iyer's concert at the Indian Fine Arts Society, George Town, Sri T. R. Balasubramanian's concert at the Arts Academy, Pursawalkam and Sri. Ariyakudi Ramanuja Iyengar's concert at Kachaleswara Gana Sabha. George Town were such concerts. Saraswathi Gana Nilayam also arranged two Kalakshepam in aid of the fund at Sri. R. M. Sarada Vidyalaya, T'Nagar and Sir M. Ct. M. High School, Purasawalkam. We express our sincere thanks to the vidwans, sabhas, Schools and Saraswathi Gana Nilayam for their kind help.

Our report will be incomplete if we do not express our deep appreciation of the able guidance and advice given by Raja Sir M. A. Muthiah Chettiar, the President, Smt. Rukmini Devi, the Vice-President of the celebration committee and Professor R. Srinivasan, the chairman of the working committee. The committee cannot adequately express its gratitude to Professor R. Srinivasan for having piloted the work of the committee ably and for having edited the commemoration volume in the midst of his multifarious engagements.

12th Oct. 1953, Madras. } K. Lalitha. Rajalakshmi Rajagopal,

Secretaries.

AN ADDRESS

PRESENTED TO

Sangitha Kala Sikkamani Prof. P. Sambamoorthy B.A., B.L.

Head of the Department of Indian Music, University of Madras.

DEAR AND ESTEEMED PROFESSOR,

On this happy occasion of the celebration of the Silver Jubilee of the services rendered by you to the cause of Music in general and Carnatic Music in particular, permit us to give expression to our great appreciation and deep gratitude for your enduring and un-paralleled service to the cause of Musical Culture in this State and elsewhere.

Your invaluable services to the Muse of Music, as a teacher, an author, a writer, a Research worker, a lecturer and a dispassionate critic of various aspects of Music are too well known to need mention in detail on this occasion. Your recent monumental publication, "A Dictionary of South Indian Music and Musicians" is alone sufficient to warrant such a recognition. Your approach to the study of the great Musical Art has been unique and comprehensive, not excluding any aspect, the practical, historical, scientific, psychological or pedagogic.

Your able Principalship of the Summer School of Indian Music for twelve sessions, your intimate connection with the Madras University for the last twenty-five years in various capacities, your valuable services rendered to sister Universities, Madras Education Department, Educational Institutions and Associations, your pioneering work, despite misgivings and apathy, in organising melodic orchestras based on the spirit of Indian Music and your untiring efforts to spread correct ideas about our great Musical heritage, not only in this country but abroad, in countries like England, Italy, Belgium, Scotland and Sweden and in Germany where you had the great distinction of being conferred membership of GESELISCHAFT ZUR ERFORSCHUNG DER MUSIC DES ORIENTS, are worthy of special mention.

Your old students of Northwick Girls' High School, Vidhyodaya Girls' High School, Bentinck Girls' High School, St. Christopher's Training College, Queen Mary's College, Lady Willingdon Training College and the Department of Music of the University of Madras bear eloquent testimony to your true and abiding sympathy and to your spirit of dedication and consecration.

Your extreme humility, your absorbing passion for work, your striking simplicity and your instinctive readiness to help those who seek your advice and guidance have won for you the admiration and regard of your students and friends, colleagues and superiors.

We pray to the Almighty to bless you with long life, health and happiness and ever growing prosperity, so that you may continue to serve the great Muse of Music for many many years to come.

We are,
Yours in the service of the great Musical Art,
The Members of the Silver Jubilee Committee.

வாழ்த்துப் பாடல்

1. நீரார் கடல்சூழ் மேல் நாட்டில்
நிலவும் பலவாங் கருவியுடன்

சீரார் நம் பாரத நாட்டுத்
தேனி னிசையைக் கலந்துண்மை

ஆராய்ந் துயர் தீஞ்சுவை மடுக்க
அளிப்பார் கணமும் சலிப்பறியார்

பேராசிரியர் ஸாம்ப மூர்த்திப்
பெரியார் பன்னாள் வாழியவே.

2. ஸங்கீதக் கடல்நடுவில் ஸந்தேகப் புயல்
மோதச் சபை நாவாய்கள்

மங்காத வுறுதியுடன் மாலுமிபோற்
செலுத்த வல்லார் வலிய வந்து

பொங்காத ரந்தவழும் புன்னகைசேர்
முகவழகும் பொலியத் தாங்கும்

பங்காளர் நிறை ஸாம்பமூர்த்தி நடுவிருத்தல்
பெரும் பாக்ய மன்றோ.

—பாபநாசம் சிவன்.

मङ्गळप्रशस्तिः

१. सङ्गीते सुकुमारवस्तुनि चिरात् प्राप्ताभियोगो भृशं
रागग्रामविवेकताल कलना वैदुष्य पुष्यद्गुणः
प्राज्ञः सुस्वरयोगवान् श्रुतिलया स्वादी प्रबन्धप्रियः
श्रीयुक्तः सहि सांबमूर्तिविबुधो जीयाच्छतं हायनान् ॥

२. सत्सङ्गीतरुचिः कलास्वभिरतः श्लाघ्यः सुवृत्तोज्ज्वलः
कीर्त्या राजतमुत्सवं कुवलयामोदप्रदं लंभयन् ।
सर्वैर्गानकलापरैः सहृदयैः सम्मानितः सादरं
श्रीयुक्तः सहि सांबमूर्तिविबुधो जीयान्नवेन्दुश्चिरम् ॥

३. षड्जादि स्वररूपिणी श्रुतिशिरोऽ लङ्कारभूता नुता
गीतैर्भावविवितान हृद्यविभवैः वीणान्विता पाणितः ।
भावे रागविधौ च तालकरणे विज्ञाय वादित्रके
नादब्रह्ममयी तनोतु कुशलं सा देवतास्मै सदा ॥

Mahopadyaya Sahityabhushana

Pandit V. Venkatarama Sarma

Messages

Sri SRI PRAKASA, *Governor of Madras.*

In a message kindly sent by Sri Sri Prakasa, Governor of Madras, he says that "he is glad that a function is being arranged in honour of Professor P. Sambamurthi." He sends "his warm felicitations and good wishes to Professor Sambamurthi for all health and happiness and continued service in the cause of music in the days to come."

Sri K. VENKATASWAMI NAIDU, *Minister (Religious Endowments and Registration).*

I am very happy to hear that you are celebrating the Silver Jubilee of the services rendered by Professor P. Sambamurthy to South Indian music. When we compare the position of music 25 years back and to-day we find that there is a lot of enthusiasm and impetus for learning music and to-day we can be proud of many good musicians in the South. Towards this end several musicians of great repute worked hard and it must be said that Professor Sambamurthi was the chief among them. His enthusiasm and love for the work was unrivaled. It is good in the fitness of things that the music world should place on record his great services on this happy occasion. I wish the celebrations all success.

Dr. M. V. KRISHNA RAO, *(Ex-Minister for Education.)*. .

It is in the fitness of things that you have decided to celebrate in a fitting manner the Silver Jubilee of the services rendered by Professor P. Sambamurthi in the cause of music. Professor Sambamurthi and my-self were fellow students in the Natural Science Department of the Presidency College thirty years ago. He took to music as a hobby, but has devoted his entire career for music out of love for it. While expressing our appreciation and gratitude for Professor Sambamurthi's services to the cause of music as teacher, writer, lecturer and critic, we wish him a bright and happy future, rich in fulfilment of his aspirations.

SIR A. LAKSHMANASWAMI MUDALIAR, *Vice-Chancellor, University of Madras.*

I am glad that Sri Sambamurthi's services in the cause of Music are being recognised and celebrated by the Silver Jubilee Committee.

His association with the University dates back to 1937, when he first joined the recently started Department of Indian Music. Earlier Sri Sambamurthi was deputed by the University to Europe to study the special schools of Music. During this period he has helped in the development of Music in Southern India in various ways and has been closely associated with all movements calculated to strengthen the cause of the study of Music in Schools and Colleges and in private institutions. His zeal and enthusiasm in this respect has to a large extent resulted in the awakening of the interests of the general public in Music as a special branch of study worth every encouragement.

Among his works in the University, a Dictionary of South Indian Music and Musicians, Great Composers, and South Indian Musical Instruments may be mentioned. The development of musical studies in the University of Madras is largely due to his incentive and the interest that he took, so that at present we have in the University not only the Diploma class in Indian Music, but Music is taught as a subject of study to the Degree standard and for the Sangeetha Siromani Diploma. It is a fitting tribute therefore that will be paid to him for all that he has done in the cause of Music by the Silver Jubilee Committee.

JUSTICE A. S. P. AYYAR.

Professor P. Sambamurthi is one of the greatest constructive critics of South Indian music today. Quiet and unostentatious, gentle to a fault, he is a great savant in this difficult art, theoretical and practical, vocal and instrumental, dance and action. Born a Tamil, he is perfectly at home among the Telugus, as he is a cultured soul incapable of fanaticism, whether provincial, linguistic or caste. But he is a fanatic for music. Travelling about in his *rickshaw* to the most distant corners of Madras, to attend concerts and dances, he is a familiar sight to the citizens who cry out to one another, "There goes Sambamurthi." Grave and serious in his exterior aspect, like all Indians (due to their presiding sign, Capricorn), he has still a good deal of humour stored behind this facade of seriousness. When a prize is instituted by our India Government for the best critic and connoisseur of music and dancing, (I hope it will be done soon), it is sure to go to Professor Sambamurthi. Meanwhile my salutations to this Soldier of Humanity in the cause of Music and Culture

YOGI SRI SHUDDHANANDA BHARATHIAR, *Vadalur*.

"A MASTER OF SWARMS"

I had the fortune of receiving Professor Sambamurthi *chez moi*, three or four times. He was all music, all artistic dreams in and out. I sang him some of my Tamil and Telugu Kirtans and quickly he gave out notations for them. I heard his flute one calm night and appreciated much his pet Vachaspati. Sri Sambamurthi is a master of Swarams-Swrarnavam as the gigantic C. R. Srinivasaiyangar introduced him to me in the Y. M. C. A. early in 1927. He has done for music in Madras, a service which Bathkande has done in Bombay. He has compiled excellent text books which have become indispensible guides to music in schools and colleges. He is a synthesis of the Karnatic and the European systems of music. His flute has travelled East and West and the world has appreciated his life dedicated to music. Music is a companion, music is his son, music is his daughter, music is himself and music is his God. Long live Sambamurthi by the grace of Nadavani!

Vina Vadana Tatvajna:
Sruti jati visaradah
Talajnascha aprayasena
Mokshamargam sa gachchati!

DR. V. K. NARAYANA MENON, *Station Director, All-India Radio, New Delhi*.

Professor P. Sambamurthi has fulfilled a very special need in the teaching of Indian Music. The main problem in the teaching of Indian Music to-day is to be able to impart not only instruction in the theory and practice of music but also to give some sort of an education in the humanities. This sort of instruction can be undertaken only by people who have an excellent grounding in the theory and practice of music as well as a wide general education. Professor Sambamurthi is one of the rare teachers of music who combines in himself both these attributes. It is this that has made his position as a teacher of music somewhat unique. For many years he has carried on the work of an enthusiastic musicologist and has graced the teaching musical profession. Let us hope he will be with us for many years to come to carry on the high traditions he himself has set.

SRI G. VENKATACHALAM, *Hyderabad (Dn)*.

I am glad you are honouring the unique services of Professor Sambamurthi in this fashion. He has really done meritorious service in the cause of music in general and our music in particular, and his work and life are indeed praiseworthy and worth being emulated by others. I send him my profound namaskarams and best wishes on the happy occasion.

SRI K. VASUDEVA SASTRI, *Research Professor, Saraswathi Mahal Library, Tanjore.*

It gives me great pleasure to associate myself with the Silver Jubilee celebration of Professor P. Sambamurthi, my esteemed friend and co-worker in the field of music. He has done more for popularising music than any other single individual, and his unique capacity for selecting the most important and interesting facts on the subject and presenting them in a lucid and attractive form has deservedly made his music books most popular. May he enjoy long life, health and prosperity and continue his services to the art he loves.

SRI T. P. SANTANAKRISHNA NAIDU,*Principal, Teachers' College, Saidapet.*

Before 1938 I knew Professor Sambamurthi by his already high reputation and eminence in the field of music, and since then I had the pleasure and privilege of knowing him personally. South India has at no period in its history lacked exponents and teachers of music, but Professor Sambamurthi's contribution is unique for its being as much in the field of the teaching of music in schools as in that of research and production of literature. It is to him almost exclusively we owe the present position of music in school and college curricula. It would be superfluous to speak of his unceasing industry which has produced such gratifyingly extensive results as we see to-day. Above all we owe it to his genius that while popularising music and expanding its field he has at the same time maintained and upheld its quality, purity and high standards and safeguarded them from the deterioration which is usually associated with expansion. Allow me to join you in wishing him an even greater future of service to the cause of music.

SRI T. V. SUBBA RAO.

Let me convey my sincere appreciation of the valuable work which my friend Professor P. Sambamurthi has been doing for the cause of Musicology. May he live long and prosper in promoting knowledge of the science of Music.

SRI S. NATARAJAN, *President, the South India Teachers' Union.*

May I be permitted to offer my humble felicitation to Prof. Sambamurthi on the occasion of his completion twenty-five years of service to the cause of and to express our gratitude to him for his selfless, sincere and devoted work in the field of music. Thanks to his untiring efforts and infectious enthusiasm, and matchless perseverance, music is now having an honoured place in our schools and colleges.

May God grant him long life and good health and enable him to continue his service and realise his cherished ambition.

SRI P. DORAIKANNOO, *President, The Madras Teachers' Guild.*

Professor P. Sambamurthi is a rare combination of arts and letters. The music world should give him the credit of having popularised South Indian music among our school boys and girls. From the time that he took charge of the Department of Music, music as a science or an art has ceased to be the close preserve of Great Savants of music alone. To him we owe, in a large measure, very many of the variety entertainments of a noval kind, in our schools and colleges. May he live long to give us more and more of his inexhaustible ideas so as to strike a note of a renaissance in the practical activities under the reoriented schemes of education at all levels.

SRI V. S. GOPALAKRISHNA AIYAR, *Headmaster and Correspondent, Sir M. Ct. Muthiah Chettiar High School, Madras-7*

I thank the organisers for conceiving the laudable idea of celebrating the Silver Jubilee of Professor P. Sambamurthi whose labours in the field of music are too well known. The high recognition given to Indian music in schools and colleges is entirely due to him. I wish the Jubilee function all success.

SRI P. K. MOORTHY *of "Ananda Vikatan," Madras.*

His meritorious work is well known. He has been the torch bearer to maintain the tradition and high standard of Carnatic music in its evergreen glory by his books and writings, teachings and reviews. He is an outstanding personality to-day in the world of music. His recent publication "Dictionary of Music" is a great achievement.

SRI MARUNGAPURI GOPALAKRISHNA AYYAR, *Violinst, Srirangam.*

I am very happy to know that the Silver Jubilee Celebration of Professor P. Sambamurthi is being held on 25th October 1953. His researches in "Lakshia Lakshanas" of Carnatic Music have been found to be very useful to the world of Carnatic Music and remind us of the research of our ancient karthas of our Carnatic Music.

May he live a long happy life and continue to serve the world of Carnatic Music.

SRI DORAISWAMY IYENGAR, *Asthana Vainika Vidwan, Mysore.*

Professor P. Sambamurthi deserves the most sincere congratulations of musicians and music lovers of South India for his masterly contributions to the cause of Karnatic Music. He has laid the music world under a deep obligation by the publication of his "Dictionary of South Indian Music and Musicians" which is indeed a monumental work in the field of music. May God bless him with long life, health and prosperity so that he may continue to benefit the music world through his valuable services.

THE MYLAPORE FINE ARTS CLUB, MADRAS-4.

We are grateful for the opportunity given to associate ourselves with the Silver Jubilee Celebrations of the services of Professor P. Sambamurthi, in the cause of Music. His contributions in this regard are known to all the lovers of this art. But his association with our Club is something personal. As Vice-President of our Club, he has done yeoman services and benefitted us with his administrative experience. We wish him long life and pray to the Almighty, that it might be given to us to celebrate also the Golden Jubilee of his services on a grandeur scale.

KARNATAKA SANGEETHA SABHA, NEW DELHI.

We offer our hearty congratulations to Professor P. Sambamurthi on the occasion of the Silver Jubilee Celebration for the meritorious services he has rendered to the cause of Indian music.

He has been an outstanding figure in propagating the theory of Karnatic music. The music world will ever be grateful for his valuable publications through which he has enlightened both the layman and musician alike.

May God bless him with long life and energy to continue his work in the field of the finest of the fine arts.

NARADA GANA SABHA, KARUR.

I am happy a souvenir would be released at the public meeting in connection with the Silver Jubilee Celebrations of Professor Sambamurthi. He is well known to all music lovers. His comparative studies of music and his publications are well read and greatly appreciated. He has been serving the cause of music for well over two decades now.

THE VANI VILASA SABHA, KUMBAKONAM.

The Vani Vilasa Sabha, Kumbakonam, has honoured privilege in associating itself with the Silver Jubilee of the services of Professor Sambamurthi and it is the cherished desire of the Sabha that the Professor may live long to devote himself to enriching the classical arts of Tamil Nad. The Sabha cannot forget the very useful contributions of the Professor to music and its literature.

LADY WILLINGDON TRAINING COLLEGE, MADRAS.

The Lady Willingdon Training College is specially indebted to Professor Sambamurthi for the part he played in establishing the musical tradition of this institution and for the encouragement and help he has given at all times in the introduction of courses in music in the school and college sections.

We send our best wishes to Professor Sambamurthi on this very happy occasion of the celebration of the Silver Jubilee of his most distinguished services in the sphere of music.

THE NATIONAL HIGH SCHOOL (GIRLS), TRIPLICANE.

His pre-eminence in scientific music is universally admitted. He is rightly called the Father of Indian Orchestral Music. His intimate knowledge of and researches into our ancient musical instruments is of an enviable quality. Above all what strikes me most is his uniform simplicity of manners. He is the pink of courtesy—a perfect gentleman in every sense of the term.

We look forward to the privilege of celebrating the Golden and Diamond Jubilees of his services to the cause of music.

THE MUSIC ACADEMY, MADRAS.

We wish Professor Sambamurthi many happy and prosperous years in the cause of Music.

Sangite Kalanidhi Sangita Ratnakara KALAPRAPURNA

DR. DWARAM VENKATASWAMI NAIDU, Vizianagram.

I feel extremely happy to learn that my friend, Prof. P. Sambamurthy's services are being recognised and that he is to be felicitated in a befitting manner on the completion of more than 25 years of his faithful services in the noble cause of Music.

His services in the field of Music are too varied and too well-known to need enumeration or mention here. No amout of praise is too high for his work and services. Credit is certainly due to him in no small degree for the honoured place Music today occupies in the curricula of Schools, Colleges and Universities. His latest contribution—"A Dictionary of South Indian Music and Musicians" promises to be an outstanding work; and all lovers, students and Vidvans of Music welcome and eagerly await the publication of the complete work.

I take this opportunity to heartily congratulate him on this happy occasion, and pray the Almighty to bestow peace, plenty and prosperity on Prof. Sambamurthy to enable him to add to the treasures of Music by his continued and worthy service.

Messages conveying good wishes to Professor P. Sambamurthi and expressing appreciation of the valuable services rendered by him in the field of Music have been received from:

(1) SRIMATI B. RAJARAJESWARI, Trincomole, Ceylon.
(2) SRI K. C. PANDU, Berhampur.
(3) SRIMATI KAMALA MANI, Nagpur.

जपकोटिगुणं ध्यानं ध्यानकोटिगुणो लयः ।
लयकोटिगुणं गानं गानात्परतरं न हि ॥

यथा नयति कैलासं नगं गानसरस्वती ।
तथा नयति कैलासं न गङ्गा न सरस्वती ॥

CHITTUR SUBRAMANIA PILLAI, *Annamalai University.*

பேராசிரியர் சாம்பமூர்த்தி ஐயர் அவர்கள் நம் தென்னாட்டு இசைக்கலைக்கு செய்த தொண்டு என்றும் அழியா நிலையில் உள்ளதாகும்.

இவரது வெள்ளி விழா மிகச் சிறந்த முறையில் நடப்பது குறித்து மகிழ்ச்சி. இவர் இசைக்கலைக்கு இன்னும் பல்லாண்டு தொண்டு செய்து வாழுமாறு எல்லாம் வல்ல இறைவனை மனம் மொழி மெய்களால் இறைஞ்சுகிறேன்.

PROF. PARUR SUNDARAM IYER, *Mylapore.*

ப்ரொபஸர் ஸாம்பமூர்த்தி அவர்களை 39 வருஷமாக எனக்குத் தெரியும் அவர் B.A., B.L. பாஸ் பண்ணின பிறகும் பணம் சம்பாதிக்க வேண்டுமென்ற எண்ணத்தையே கைவிட்டு விட்டு ஸங்கீத லக்ஷண லக்ஷ்யங்களை அபிவிருத்தி பண்ண வேண்டுமென்ற ஒரே எண்ணம் கொண்டார். 1914 இல் தியாகப்பிரம்ம ஸபா என்ற ஒரு ஸபையை ஆரம்பித்து அதில் ப்ரதிமாதங்களிலும் பஹுள பஞ்சமியன்று கச்சேரிகளும், ஹரிகதா காலக்ஷேபங்களும் நடத்தி வந்தார். ஸாம்பமூர்த்தி ஐயருக்கு ஸ்ரீ த்யாகராஜ ஸ்வாமிகளிடத்தில் அதிபக்தி. இவர் மணப்பாறை ஸ்ரீ. துரைஸ்வாமி பாகவதர் அவர்களின் சிஷ்யர். இன்று ஸங்கீதம் சென்னை ராஜதானியிலுள்ள எல்லா கலாசாலைகளிலும் பரவுவதற்குக் காரணம் ஸ்ரீ. ஸாம்பமூர்த்தியேதான். சென்னை ஸர்வ கலாசாலையில் இவருடன் நானும் 14 வருஷங்கள் ஸங்கீத ஆசிரியராயிருந்தேன். அப்போது இவர் ஒரு நிமிஷம்கூட வேலை செய்யாமலிருக்க மாட்டார். இவர் மேலும் பல வருஷங்கள் தீர்க்காயுசுடனிருந்து ஸங்கீதத்தை அபிவிருத்தி பண்ணிக்கொண்டிருக்கும்படி கடவுளை பிரார்த்திக்கிறேன்.

गीयते प्रीयते देवः सर्वज्ञः पार्वतीपतिः ।
गोपीपतिरनन्तोऽपि वंशध्वनिवशंगतः ॥

सामगीतिरतो ब्रह्मा वीणासक्ता सरस्वती ।
किमन्यैः यक्षगन्धर्व देवदानव मानवाः ॥

गीतिज्ञानं शिवप्राप्तेः सुतरां कारणं भवेत् ।
गीतिज्ञानेन योगस्यात् योगादेव शिवैक्यता ॥

SRI V. K. RAMASWAMY MUDALIAR, M.L.A.

Ex-President, Chingleput District Board.

3, Sullivan Garden Road, Mylapore Madras-4.

"It gives me immense pleasure to send a message on the very happy occasion of Prof. P. Sambamurthi Silver Jubilee Celebrations.

Prof. Sambamurthi has done yeoman service for over quarter of a century for the advancement of carnatic music. In fact, he has made a special study of it. He took personal interest to give publicity to Cheyur Chengalvaraya Sastri's works and he has also been giving demonstrations both vocal and instrumental.

South India is really very fortunate in having him. I wish him all health and happiness."

Gayanapatu Kirthanapatu, Sangitha Samskritha Vidya Ratna

SRIMATHI C. SARASWATHI BAI, *Lady Bhagavatar*

156, Big Street, Triplicane,

Madras—5.

It gives me great pleasure to note that Sambamurthi is completing 25 years of meritorious service in the cause of music. For quarter of a century he has been devoting all his time and energies for the cause of music in all possible ways and has thus helped not only to preserve the rich heritage of Carnatic Music but has also succeeded in stimulating the interest of musicians by setting up high teaching standards. Besides he has made rich & lasting contributions to the musical literature to serve the needs of the present-day and future musicians. His dictionary of musicians and composers which is under compilation now will undoubtedly be a monumental work whose value will be immense. He has also made considerable research of various rare ragas and helped to popularize them.

May god bless him with long life and enable him to continue serving the cause of music.

Professor. P. SAMBAMOORTHY

A LIFE SKETCH

INTRODUCTION

THE following sketch of the life of Professor Sambamurthi will be of interest. It will serve to inspire younger persons aspiring to name and fame. It unfolds the life-history of a person who not being born in affluent circumstances and not having influential men to back up, nevertheless rose to an important position in the realm of Musical scholarship, by dint of hard work, devotion to duty, loyalty to his shbject and implicit faith in God. Nature seems to have designed him for this particular career. He had his own struggles and sometimes situations arose in the course of his career, when he had to choose between loyalty to his subject (Music) and mundane considerations.

In his earlier days, he had to face a lot of criticism that he was giving undue importance to the study of musical theory. When in the year 1929, he was organising the Gallery of Musical Instruments in the Madras Government Museum and was preparing the Descriptive Catalogue of the Musical Instruments in the Museum, one distinguished Professor of English who visited the Museum humorously remarked that "he (Professor Sambamurthi) was also becoming one of those Museum birds!" But undaunted and with a deep conviction that Indian musicology was a glorious subject, he carried on his study and researches in Musical Theory.

Professor Sambamurthi is a unique example of a person in whom many talents have combined. He is a writer, lecturer, research worker, composer, conductor, singer and a performer on three instruments, Flute, Violin and Pradarsana Vina. The last instrument is his own invention. He is the author of a number of books on Karnatic music in English, Tamil and Telugu. His works range from the Primer to the Dictionary. He knows five languages: Tamil, Telugu, Sanskrit, English and German. Though born a Tamilian, he began the study of Telugu and Sanskrit early in his life to understand the beauties of the compositions of the great composers in their original. He has had the advantage of teaching music (Theory and Practical) to pupils of various grades from the III standard up to the B.A. class. He has also had the advantage of teaching music to various classes of adults. The experience gained by him in teaching music to these various groups, enabled him to evolve a methodology relating to the teaching of South Indian music. It is a fortunate circumstance for him that he had either to teach in Girls schools and Women's colleges or to University classes with a preponderating number of women students. This has not only lightened his burden of teaching but also enabled him to carry on his experiments in teaching with a considerable degree of success.

The researches of Professor Sambamurthi in the Theory of Music and History of Music are well known. On the side of *lakshya,* he has brought to light the compositions of many unknown compsers and the less known compositions of great composers. His books have found a place in the libraries of India and foreign countries and in the International bibliographies. A short sketch of his life appeared on p. 998 of the section: "Who is important in Music" in the Biographical Encyclopaedia of the World—Third Edition published in New York, U.S.A. Unlike the generality of people, Professor Sambamurthi has maintained a regular dairy, which has been of great use to us in the preparation of this like sketch.

Professor Sambamurthi used to say that two of his greatest fortunes in life were: (1) a career after his own taste, and (2) a partner in life who helps him in his book-work and researches, and who genuinely shares in his joys and sorrows.

The pupils of Professor Sambamurthi are to be found all over India and Ceylon. Some of them occupy responsible positions as Music Lecturers in colleges, Principals of flourishing music schools and teachers of music in High schools and Secondary schools. Some of them have become good performers and a few have become film stars. Some are providing background music in Films and some are employed in the Radio. His pupils include men and women, Indian and foreign and include Hindus, Muslims and Christians.

He is connected with the Madras University for the last twenty-five years as a member of one or more of its Bodies. He was Honorary Reader for some years. He is the President of the Faculty of Fine Arts. Since 1937, he has been the Head of the Department of Indian Music of the Madras University. He is also a member of the Board of studies in Music of the Andhra, Annamalai, Travancore and Mysore Universities and in that capacity has had the privilege of drafting or giving shape to the scheme and syllabus of the music courses of those Universities. He was also invited to give Extension Lectures in Andhra and Annamalai Universities. He was invited to deliver the Convocation Address of the Bhatkhande University of Hindusthani Music, in Lucknow in April 1947.

Sambamurthi was born on the 14th February 1901. His father was Pichu Iyer and his mother Parvati Ammal. He belongs to the Tamil-speaking Brahmin community of South India known by the name, Mazhanattu Brahacharanam. (This community, it may incidentally be pointed out, has produced many musicians and composers like Maha Vaidyanatha Ayyar and Pallavi Duraisami Ayyar). He belongs to the Sankriti Gotra and Apastamba Sutra. Excepting Ghanam Tirumalai Ayyar, a noted exponent of the Ghanam style of singing and a Samasthana Vidvan in the court of Sarabhoji (1798-1832) none of his other paternal ancestors seem to have been musicians of eminence. Many relatives of his on his mother's side were distinguished musicians.

His ancestors originally belonged to Varahur in Tanjore District. This was the village where Narayana Tirtha gave publicity to his Sanskrit opera: *Krishna lila Tarangini.* Later they migrated to Tiruppunturutti, which contains the samadhi of Narayana Tirtha and which place is hallowed to the memory of Appar, one of the Tevaram Trinity.

His father entered Railway service. At the time of his birth, his father happened to be the Station Master of Bitragunta, a Railway station in Nellore District. He lost his father in his fourth year and the task of bringing up the child fell to the lot of his mother. He was the last child in the family. He had two elder brothers and two elder sisters. The mother brought up the son with great care and affection.

She told him stories from the Ramayana, Mahabharatam and the Periya Puranam and also taught him a number of songs. These stories told at an impressionable age instilled bhakti in him. Even as a boy, he was invited to sing on the occasion of marriage rituals. He had his Elementary school education in Arya Patasala in Thambu Chetty Street, G. T., Madras. (This school is now defunct.) During one of the school anniversaries, he appeared in the role of the Farmer in the Tamil operette "King and the Farmer". He was the recipient of some prizes in the school.

One of the teachers of the Arya Patasala was Vengalattur Subrahmanya Iyer, who was a singer and a mridangam player. He performed bhajanas in the orthodox style regularly on New Moon and Full Moon days. The young Sambamurthi was induced to attend and sing in these bhajanas and this enabled him to learn all the songs pertaining to the bhajana paddhati. The Manager of the school Mr. A. Kumaraswamy Iyer hailed from Mangudi and he was also conducting bhajanas on Ekadasi days. T. P. Kodandarama Iyer of Triplicane, Ramabhaktar Balasubramanya Iyer and Erriah were the leading personalities in the realm of Bhajana in Madras in the early part of this century. Along with Vengalattur Subramanya Iyer, Sambamurthi attended the bhajanas conducted by the above bhaktas and felt thrilled at the sacred songs sung therein.

The Professor had his secondary education in the St. Gabriel's High School, Madras. (This Institution was situated in those days in the place now occupied by the 'Catholic Centre' in Armenian Street, G. T., Madras.) He joined the High School in 1910 and passed out of it in 1916. During all the six years of his school he was the recipient of a Government Scholarship. In the school anniversaries and other public functions held in the school, he invariably figured as the reciter of a poem or contributed some music item—flute or the violin.

COLLEGIATE STUDIES

In the S. S. L. C. his optionals were Mathematics and Physics. He joined the Madras Christian College for his Intermediate course. Since seats were not available in Group I, he had to take Group II, Natural Science, Physics and Chemistry. Even during the college career he used all his spare time to study music. He finished studying all the works in the Connemara Public Library, Egmore, Madras. After passing the Intermediate, he joined the Presidency College, Madras, for his B.A. course. He chose Group III, Botany Main and Geology subsidiary. He took his B.A. Degree in the year 1922 and joined the Madras Law College in July of the same year. He joined the Law College, because he had no other course left open to him. Although his inclinations were all in the direction of music, yet no posts as lecturers in music were available in those days. In all the three colleges where he studied, he continued to give flute items in variety entertainments and also took part in the Sanskrit and Tamil dramas.

Before joining the Presidency College for the Degree course, he worked as a clerk in the Macmillan & Co., Madras, for a year and this work incidentally provided him with a good opportunity to get into intimate touch with all aspects of book writing and publishing. This knowledge of publishing acquired casually, proved a blessing to him later on.

While in the Intermediate class, he was the recipient of a scholarship from H. H. the Sankaracharyar of Kumbakonam. In 1917 he secured the prize for his essay on "Varnashram Dharma," from the Kumbakonam Mutt.

He had his Upanayanam performed in June 1913. He married Srimati N. S.

Anandavalli in July 1922. She is a cousin-sister of the late Vidvan T. S. Sabhesa Ayyar, first Principal of the Rajah Annamalai Music College, Annamalai University, Chidambaram.

MUSICAL STUDIES

While he was studying in the III Form, he began the systematic study of music, i.e., at the age of twelve. At that time he was living in 205, Thambu Chetty Street and this house was near the Ramaswamy Temple (Door No. 218). He went to this temple every morning to pluck flowers for the family puja. Mr. Boddu Krishniah, a **violinist** was living in the house adjoining the Ramaswamy temple. Mr. Boddu Krishniah very kindly agreed to give weekly lessons in violin playing to Professor Sambamurthy. Boddu Krishnaiah's father was Boddu Sundariah. The latter was a disciple of Tachur Singaracharlu, who himself belonged to the Sishya parampara of Syama Sastri. Thus Sambamurthi began his systematic study of music in the sannidanam of Sri Rama. A year later he learnt the fundamentals of flute playing from Mr. Krishnamoorthy and made rapid progress. He used to carry the flute every evening to the Beach and there practise and return home.

He learnt some of the aspects of flute playing from Ashtaputra Venkatarama Sastri, who was a nephew of the eminent **flutist,** Sarabha Sastri. Venkatarama Sastri and Palladam Sanjiva Rao had the rare privilege of learning the art of flute playing from Sarabha Sastri.

Flute players were rare in those days and Sambamurthi used to be invited to give flute concerts at small functions, tea parties, temple festivals and marriages. He performed in the Rama Navami Utsavam at the Ramaswami Kovil, and in the Navararthri festival in the Kalahastiswar temple in Coral Merchant Street, G.. T., Madras. These performances gave him good experience and a certain amount of self-confidence. At the performance which he gave in 1916, on the occasion of the Telugu New Year's Day in 88, Ramaswamy Street, G. T., Madras, Tiruvottiyur Tyagayyaer, the son of Viṇa Kuppier was present and blessed him.

It is well known that in music, much is learnt by listening to the performances of eminent musicians. Sambamurthi never missed attending even a single good performance whether vocal or instrumental, given either in the Sangita Sabha or in a marriage house in Madras. Invariably he carried with him a small note book and a pencil wherein he wrote down the noteworthy features of the performances attended—a new Pallavi or an exposition of a raga presenting new facets or a new composition. He attended the concerts given during the Utsavams conducted by Tiruvottiyur Tyagayyar (son of Vina Kuppier) in his house 87, Ramaswamy Street, G. T., Madras. He was thrilled by the Bhajanas conducted by Sami Bhagavatar of Umaiyalpuram in Mylapore during the month of Margazhi (December-January), and during his college days, he used to ride on a bicycle early in the morning all the way from George Town to listen to the Kritis of Tyagaraja sung by the Bhagavatar.

As Secretary of the Thyaga Brahma Sabha in George Town, he came into intemate contact with the leading musical personalities of the day. That Sabha was the first to organise the monthly Bahula Panchami performances in Madras from the year 1924. The President of the Thyaga Brahma Sabha was Sangita Vidvan Manathattai Duraiswamy Ayyar. He was the son of Manathattai Vaidyanatha Iyer, a disciple of Nangavaram Nilakanta Ayyar, who was a direct disciple of Tyagaraja. Sambamurthi learnt a number of compositions of Tyagaraja from Manathattai Duraiswami Iyer. He also learnt from him the higher aspects of manodharma sangita. Manathattai Duraiswami Ayyar was a scholarly performer. **Duraiswami**

Ayyar also learnt music under Pallavi Seshayyar, whose father Subbayyar was a direct disciple of Tyagaraja. The Manuscripts containing the compositions of Pallavi Seshayyar in notation were given to Maṇathattai Duraiswami Ayyar and after the latter's demise, they came to the possession of Sambamurthi.

Another member of Tyagaraja's sishyaparampara under whom he had the privilege of learning the Saint's compositions was Tiruvottiyur Ramaswamy Iyer. This gentleman has had the privilege of learning the Saint's compositions from the Saint's direct disciples: Umayalpuram Krishna Bhagavatar and Sundara Bhagavatar and Walajapet Krishnaswami Bhagavathar. Tiruvottiyur Ramaswamy Iyer carried with him a store of Tyagaraja's compositions. He was the first to publish the texts of Tyagaraja's songs in the year 1906 under the pen name of Ramananda Yogigal. Sambamurthi learnt from Tiruvottiyur Ramaswamy Iyer not only many rare compositions of the saint, but many authentic details concerning the biography of Tyagaraja and the incidents that occasioned some of his famous compositions.

A few years later he came into contact with Walajapet K. K. Ramaswamy Bhagavatar, son of Walajapet Krishnaswamy Bhagavatar. From him he learnt more Kritis of Tyagaraja and also obtained fresh details concerning the life of the composer. Through his kindness, Sambamurthi was enabled to see some of the valuable Manuscripts in the Walajapet collection. Of the musicians under whom he learnt may be mentioned Nadukkaveri Vaidyanatha Iyer and Nagasvaram Kuppan of Park Town, Madras.

CAREER AS A TEACHER AND LECTURER

After taking the Law Degree, Sambamurthi was vascillating as to his future. He had neither the financial means to set up practice, nor influential lawyers to help him. The money earned through private tuition in music and flute performances kept him above want. He was a member of the joint family. His elders managed the family affairs and he was thus able to devote all his time to music.

He came into contact with Rev. H. A. Popley in 1924. At his invitation, he delivered a series of lectures with demonstrations on "Musical forms in South Indian Music" to the students of his Summer School of Indian Music in 1924. Rev. Popley began to take special interest in Sambamurthi from that time. In 1926, the latter was made the Vice-Principal of the Summer School of Indian Music and in 1927 its Principal. The Annual Sessions of the Summer School of Indian Music began to attract more and more students and in the year 1937, it had as many as 200 students drawn from different parts of India. After entering University service, Sambamurthi handed over the conduct of the Summer School to others. It is a pity that this Institution which was doing valuable work has ceased to function.

Early in the year 1926, he thought of entering Government service. Rev. Popley gave a letter of introduction to E. W. Legh, Esq., I. C. S., Secretary to the Development Department in the Government of Madras at that time. Sambamurthi interviewed Mr. Legh with the letter. Mr. Legh told him "My dear young man! I am prepared to give you a post as a clerk even now. But I want you to reflect upon the fact whether you will be doing the right thing. With all your musical talents will you not shine better in the musical world? Why should you come here for this clerical job?" Sambamurthi thanked him and withdrew. These words of advice went home straight to his heart. He definitely decided to stick to a musical career, come what may.

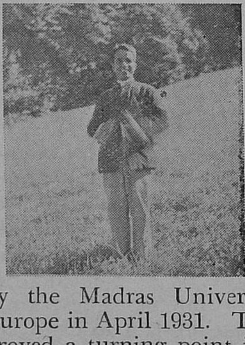
At the suggestion of Rev. H. A. Popley, Sambamurthi was appointed as part-time teacher of music in the Northwick Girls High School, Royapuram, Madras, and the

Vidyodaya Girls High School in the latter part of January 1926. In August 1926, he was appointed as a part-time teacher of music in St. Christopher's Training College, Madras. In 1927 he was appointed part-time teacher of music in the Bentinck Girls High School, Vepery, Madras. In the year 1928, he got appointed as part-time Lecturer in Music in the Queen Mary's College and in the following year in the Lady Willingdon Training College. Between 1928 and 1931 he was thus teaching music in six Institutions and the Principals of the different Institutions were kind enough to arrange the Time-Table to suit his convenience whenever necessity arose. He also taught music to special classes of women teachers arranged by Miss Sage in Royapuram and Miss Darling in Triplicane.

From 1928 onwards Sambamurthi had to give up his career as a professional performer of music and concentrate on his teaching work.

STUDY IN EUROPE

The Deutsche Akademie, Germany, awarded a scholarship to Sambamurthi to



study European music in Munich, Germany. He took advantage of the offer and with the financial grant kindly given by the Madras University, he left for Europe in April 1931. The trip to Europe proved a turning point in his career. He studied the Theory and History of European music in the Munich University. In the Staatlichen Akademie der Tonkunst (State Academy of Music) Munich, he studied Harmony, Violin and European flute. He studied flute under Professor Gustav Kaleve and violin under Professor Joseph Kilian. He studied Harmony under Dr. G'Schrey. Besides his studies, he came into intimate contact with leading personalities in the field of musical Research like Dr. Hornbostel, Dr. Lachmann, Dr. Sachs, and Fox Strangways. He was invited to many places in Europe to give lecture-recitals on Indian music under the auspices of the Academies of Music, culture societies and the Radio. He visited the principal Musical conservatoriums in music including those at Leipzig, Prague, Budapest, Stockholm, Upsala, Paris, Brussels and obtained a first-hand knowledge of their working and the scheme of studies pursued therein. He also visited the *Mozarteum* in Salzburg and the *Gewandhaus,* the world famous concert hall in Leipzig. He was made a Member of the *Gesellschaft zur erforschung der musik des Orients* (Society for investigation in Oriental Music) Berlin in January 1932. He was twice invited to Berlin to lecture on Indian music. He also addressed the 18th session of the International Congress of Orientalists, which met in Leyden in 1931. He visited Italy, France, Belgium, Holland, England, Scotland, Sweden, Czechoslovakia, Hungary and Austria. He gave lecture-recitals of Indian music in Rome, Munich, Berlin, Hamburg, Heppenheim, Cologne, Leipzig, Leyden, Brussels, London, Edinburgh, Stockholm, Upsala and Prague. He addressed a number of drawing-room gatherings.

Munich is a city of music, and has three opera houses, besides concert halls. Every day some opera or concert will be performed. Sumbamurthi attended almost all the operas and concerts given in Munich during his stay. He studied the art of conducting an orchestra. He saw the symphonies of Beethoven being conducted by Hans Knappersbusch and the Promenade concerts conducted by Sir Henry Wood in London.

He returned from Europe in April 1932 and resumed his posts in the Queen Mary's

College and Lady Willingdon Training College.

COMPOSER

On his return from Europe, he began to compose pieces on new lines and also revised some of his earlier compositions. Some of his compositions are:

1. Dinaragamalika Varna.
2. Nisari samana (Manipravala Kriti in Bhairavi).
3. Varagunalaya (Kriti in Kedaragaula raga).
4. Variations on a Theme (Bhairavi raga).
5. Sri Tyagaraja (Manipravala Kriti in Vachaspati).
6. Ramachandra Nannu (Kriti in Haridasapriya raga).
7. Paramatmuni (Kriti in Bhairavi raga).
8. Murchhanakaraka mela ragamalika.

VADAYA PRABANDHAS (INSTRUMENTAL FORMS)

9. Mukha gitas (overtures) in Bhairavi, Yadukulakambhoji and Saurashtra ragas.
10. Marches in Kuntalavarali, Bilhari, Kedaram, Khamas, Hamsadhvani, Garudadhvani, and Kharaharapriya ragas and a March with the Notes of the Westminster clock chimes.
11. Dawn: Malayamaruta raga.
12. Evening: Vasanta raga.

INDIAN ORCHESTRA

While in Europe he made an intimate stury of orchestral music and the composition of orchestras. On return to India he organised an Indian orchestra playing pure melodic music, with a balanced emphasis on the tone colour. The concerts by his orchestra were very popular. Sometimes his orchestra as well as the Governor's band played alternately at prominent functions and parties in Madras. His orchestral concerts were heard from the Radio and Sangita Sabhas. His orchesttra was invited to perform during the Convocations of the Madras University in December 1933 and in August 1935; Indians and Europeans alike expressed appreciation of the performance of his orchestra. In appreciation of an orchesttral performance given at the Jagannatha Bhakta Sabha, Egmore, Madras, on the 22nd October 1939, Professor Sambamurthi the conductor was presented with a silver baton. After 1939, service conditions prevented him from conducting orchestral concerts and he had to disband his orchestra.

PUBLICATIONS

His first publication was Indian Songs Book I, in Tamil, containing the texts of 100 selections from different composers. This was in 1926. A Telugu edition of this book was also published later. Subsequently he published two other parts in this series and the three parts were bound and issued under the Title, *Golden Treasury of Indian Songs*. Indian Songs, Parts IV and V and *Namavali Satakam* were printed later. Encouraged by the success of these publications he published Practical Course in Karnatic Music: Books 1-3 in Tamil. These books have now passed through many editions.

Simultaneously he published the graded books on Musical Theory in English entitled South Indian Music: Books 1-3. The Melakarta Janya raga scheme, the descriptive catalogue of Musical Instruments in the Madras Government Museum and a book on the Flute were his other publications till 1931.

After return from Europe, he published, Syama Sastri and other Famous Figures of South Indian Music, Indian melodies in staff notation, South Indian Music: Books IV and V.

A second and enlarged edition of the book: The Flute, the Teaching of Music. Great Composers.

Kirtana Sagaram, Books 1-4 in Tamil.

Tamil Songs in Notation.

Nowka Charitram (Tyagaraja's opera).

Musical compositions of Cheyyur Chengalvaraya Ststriyar and

Dictionary of South Indian Music and Musicians.

The last mentioned work is his *magnum opus.*

His books have been prescribed as reference books for the Music examinations of the South Indian Universities and the examinations conducted by the Government of Madras.

Besides these, he has contributed numerous papers to the sessions of the All-India Oriental Conference. His articles in the Music Academy Journal, and in the souvenirs of Music Conferences and prominent Dailies are well known.

TITLES

He was awarded the Title "*Gandharva Veda Visarada*" by the Hindu Dharma Maha Mandal, Madras, on the 7th July 1943. The title of "*Sangita Kala Sikhamani*" was conferred upon him on 1st January 1946 for having presided over one of the conferences of the Indian Fine Arts Society, Madras.

INSTRUMENTS INVENTED

(1) Graha bheda Pradarsini or the Mode-shift-Ton,

(2) Grama Murchchana Pradarsani, and

(3) Pradarsana Veena,

are three of the instruments invented by him. These are audio-visual aids and help in understanding the various facts, laws and phenomena relating to music. The PradarsanaVeena is also a concert instrument.

INSPECTION COMMISSION

He has served as a Member of the Inspection Commissions constituted by the Universities of Madras and Andhra.

GOVERNMENT OF INDIA COMMITTEES

He served on the Braille Music Notation Committee constituted by the Ministry of Education, Government of India. He served as a Member of the Committee constituted by the Ministry of Education, Government of India for drafting the constitution of the Academy of Dance, Drama and Music.

He is a Member of the Central Arvisory Board for Music constituted by the Ministry of Information and Broadcasting, Government of India.

CENTRAL COLLEGE OF KARNATIC MUSIC

The Madras Government appointed Sambamurthi as the Special Officer to organise the above college. He joined duty in the middle of March 1949 and completed the work in August 1949. He worked as Part-time Professor of Musicology for a part of the academic year 1949-'50 in the above college.

GENERAL

Professor Sambamurthi is a widely travelled man. During his tours occasioned by official work or otherwise he invariably managed to visit some other places of musical interest en route or slightly out of the way. It is thus that he was able to visit most of the temples of South India noted for their treasures of Musical iconography.

For instance, he happened to go to Mysore recently on some University work (29-9-1953), and utilised the opportunity to visit the village TIRIMAGUDALU (situated at the junction of the two sacred rivers, Cauvery and Kapini) where a

sculpture of the "Dhanur Vina" was reported to be. In front of the sanctum sanctorum there was a beautiful image of a lady playing on this Vina carved in a stone pillar; this naturally thrilled him. He told me that this was the first sculpture of a "Dhanur Vina" (known to the ancients under the names Ravanastram, Ravanahastam and Ravana Vina also) he has come across in South India.

As Secretary of the V All-India Music Conference which met in Madras in 1927, he was able to visit many samasthanams in South India to gather materials for the Music Exhibition.

He has arranged a number of Exhibitions of Music Instruments, Musical charts, Musical maps, etc. As Secretary of the School Sangeetha Demonstration Committee, Madras, he was, in co-operation with the Heads of school, able to arrange Annual Demonstrations of Music by pupils drawn from the different girls schools in the city of Madras for seven years. The last Demonstration was held in 1937.

He arranged the South Indian Section of the Sarvodaya Pradarsani Exhibition in December 1948 and also led a team of South Indian musicians and dancers to that Exhibition. Their performances given during all the five nights were well received.

Between 1920-1927 he arranged a series of concerts in the Kalahastisvarar Temple, Coral Merchant Street, G. T., Madras, on the occasion of the Navaratri festival.

He is connected with a number of music organisations in the city of Madras either as Patron, President, Vice-President, Honorary Member, or Member of the Executive.

PRESIDENTS OF CONFERENCES

He presided over

(1) the First Cochin Music Teachers' Conference held in 1934.

(2) the Conference of the Indian Fine Arts Society held in 1936.

(3) the Tevaram Pan Conference held in 1949, 1950 and 1951.

(4) the Natya Kala Conferenc eof 1952.

SOME REMINISCENCES

While studying in the Law College, he was invited to play the flute at a function got up on the 28th January 1923 in the University Students' Club, Broadway, Madras, to honour Sir K. Srinivasa Iyengar, Executive Council Member, Madras, who was just then honoured with a Knighthood. He enquired who the flute player was. He was told that he was a student of the Law College. Straight came the remark from Sir K. Srinivasa Iyenger, "This (flute playing) is much better than law-ing."

Miss Gerrard was the Principal of the Lady Willingdon Training College, when Professor Sambamurthi was appointed there as Part-time Lecturer in 1929. When one afternoon he was discussing with her various new and interesting methods relating to the teaching of music, she remarked "You are the man for whom we have been lookIng for years and years for guidance in musical education."

While in London, Mr. Aiman, the Secretary of the Y. M. C. A. In Gower St., fixed up an engagement with Mr. Fox Strangeways, the author of "Music of Hindusthan" on 1st September 1931. Mr. Fox Strangeways came from his residence that morning to meet him at the Underground Tube Station. On seeing him, he greeted him thus: "You are a small man (referring to the height), but you have big name and reputation". Subsequently both of them discussed musical matters for over three hours.

May Prof. Sambamurthi live long and continue for many years to come, the splindid and useful work he has been doing all these years—a work which he alone could have done!

Supplementary List of Donors

(From 13th to 23rd October 1953)

INDIVIDUALS

1. Sri A. N. Parasuram
2. Smt. M. Kalpakam
3. Sri P. Balakrishnan
4. Smt. K. S. Chandramani
5. Smt. T. R. Lalitha
6. Sri N. C. Parthasarathy
7. Sri D. N. Ramachandran
8. Smt. T. S. S. Ramamohini Bai
9. Smt. Yasodra Achar
10. Smt. S. Jayalakshmi
11. Smt. T. Nagamani
12. Smt. T. V. Saroja
13. Smt. P. Sarvamangala
14. Smt. M. Vasundhara
15. Smt. M. V. Janaki
16. Smt. D. Kanthamani
17. Smt. M. Krishna Kumari
18. Smt. C. Lalitha
19. Smt. Samuel
20. Smt. Saroja Raman
21. Smt. S. Sita
22. C. R. Vanitha

INSTITUTIONS

1. Sri R. M. Sarada Vidyalaya
2. Lady M. Ct. M. Girls' High School
3. Sri R. M. Higher Elementary Girls' School

LIST OF DONORS

(up to 12th October 1953)

INDIVIDUALS

1. Raja Sir M. A. Muthiah Chettiar.
2. Sri S. S. Vasan.
3. Dr. A. Lakshmnaswami Mudaliar.
4. Sri.R. Ranjan, (Bombay).
5. Justice Sri T. L. Venkatrama Iyer.
6. Mrs. Edith Fletcher, (Trivandrum).
7. Justice Sri. P. V. Rajamannar.
8. Smt. S. Jayalakshmi.
9. Smt. Kamala Damodaram.
10. Sri C. R. Lakshmivaradha Iyengar, (Kumbakonam).
11. Sri A. V. Raman, (New Delhi).
12. Prof. R. Srinivasan.
13. Sri C. Subramanya Iyer.
14. Smt. B. Rajarajeswari, (Ceylon).
15. Sri S. Balasundaram.
16. Justice Sri A. S. Panchapekesa Iyer.
17. Smt. Kamalamani, (Nagpur).
18. Sri K. V. Krishnaswami Iyer.
19. Sri Kalidas N. Nilakanta Iyer.
20. Smt. Lakshmi N. Nair, (Trivandrum).
21. Sri P. K. Murthy.
22. Dr. V. K. Narayana Menon, (Delhi).
23. Mr. H. S. Powers.
24. Smt. Rajalakshmi Rajagopal.
25. Sri W. Rajamani, (Berhampore).
26. Sri. C. Ramanujachariar.
27. Sri Kovai Fiddle Srinivasan.
28. Sri K. T. Srinivasan.
29. Sri C. Mothaliandan Chetty.
30. Sri K. S. Viswanatha Iyer.
31. Sri M. Udaya Varma Raja.
32. Smt. R. Yasodabai, (Conjeevaram).
33. Smt. J. Balambal, (Trichirapalli).
34. Sri C. V. K. Chetty.
35. Sri K. V. S. M. Girmaji Rao, (Gooty).
36. Miss L. Issac.
37. Sri S. R Janakiram.
38. Miss V. Leela.
39. Smt. Lalithabai Shamanna.
40. Smt. S. Lalitha.
41. Smt. Neelayathahshi.
42. Sri K. C. Pandu, (Berhampore).
43. Smt. S. Padma.
44. Sri M. P. Rajagopal.
45. Sri. K. S. Ramaswamy Sastrigal.
46. Smt .N. Rajalakshmi.
47. Sri G. S. Raghavan.
48. Sri P. K. Rajagopala Iyer.
49. Smt. K. R. Rukmani.
50. Smt. V. Rajambal.
51. Smt. V. S. Rukmani.
52. Smt. C. Sosama Jacob, (Trichur).
53. Smt. K. V. Sarada.
54. Sri Sonty Sripathi Sastry.
55. Smt. K. V. Saroja.
56. Smt. K. Thayyu.
57. Miss Bala Padmanaban.
58. Mrs. Lakshmi Ramanan.
59. Miss R. Mayuravalli.
60. Sri K. Parthasarathi.
61. Smt. K. Rukmani.

62. Smt. Vasantha Sundaresan.
63. Sri R. M. Sundaram.
64. Miss J. Annapurani.
65. Miss Eva Sarojani.
66. Smt. Lakshmi Ammal.
67. Mrs. S. G. Leela Rosalind.
68. Smt. Kunjari.
69. Sri V. Sankaran.
70. Sri N. Balasubramanyan.
71. Sri K. Rama Rao.
72. Sri T. K. Ramaswamy Iyengar.
73. Sri P. Ramachandrayya.
74. Smt. Rajam.
75. Smt. M. Satyavadi.
76. Sri K. S. Venkatraman.

INSTITUTIONS

1. Saraswathi Gana Nilayam, Triplicane.
2. Gandhinagar Club, Adyar.
3. The National Educational Society, Triplicane.
4. The Madras Teachers' Guild.
5. Dr. Rukmani Vasudevan Sangeetha Vidyalaya, Purasawalkam.
6. The Music Academy.
7. Sri Parthasarathy Swami Sabha (Regd.), Triplicane.
8. Gandarva Vidyalaya, George Town.
9. The South India Teachers' Union.

MUSICIANS

1. Sri Kalakad Ramanarayana Iyer & Party.
2. Sri T. R. Balasubramanyan & Party.
3. Sri. Ariyakudi Ramanuja Iyengar & Party.
4. Vidwan Manakkal Rangarajan & Party.
5. Sri Valliyor Brothers & Party.

PART II

"Prof. Sambamurthi"

By SMT. RUKMINI DEVI

ON the occasion of this Silver Jubilee I am indeed glad to join with many others in appreciation of Professor Sambamurthi and of his services. I have known him for many years and I can only say that I wish there were a few more like him in his sincerity and devotion as well as his one-pointedness in the cause of music. His simplicity of nature and helpfulness have brought joy and prosperity to many a young musician. But for him there would not have been such a potent recognition of music in schools and colleges. One of the most vital things both for the country and for the Art is its recognition and appreciation by all. Keen understanding and knowledge of music are necessary for great artists to thrive. But they cannot thrive by that alone as that is of such a high level that only the few can achieve it. Appreciation by the many is essential for Art if it is to have the rightful place in National life. Surely in that field the younger generation plays a great part and we must specially be grateful to Professor Sambamurthi for making this possible by his courses and discourses on music, by his writings and by his untiring efforts whereever possible to bring musical knowledge before the public. God bless Proféssor Sambamurthi and give him many year more of health and service to our Motherland.

MUSIC is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful.

—*Plato*

MUSIC is a kind of inarticulate, unfathomable speech which leads us to the edge of the infinite and let us for moments gaze into that.

—*Carlyle*

"Prof. Sambamurthi"

By Rev. H. A. POPLEY

I AM very delighted and honoured to be asked to make a contribution to the Silver Jubilee Souvenir of Prof. P. Sambamurthi, B.A., B.L.

I have known Prof. Sambamurthi for the past thirty years, since the year 1924, when he first joined the staff of the Summer School of Indian Music. The Summer School of Indian Music was organised by me in the year 1918 and from the year 1921 it met regularly each year for a six weeks' term. In 1923 the Summer School was first held in Madras and at that time Rev. L. I. Stephen was the Principal. It was meant specially for Christian young men and women, so as to teach them the art and principles of Indian Music and with the object of improving the singing of Indian tunes in the churches and also with the object of training up good Christian singers in Indian Music.

It was in the year 1924 that I first met Prof. Sambamurthi and came to know him as a brilliant young musical scholar and teacher and a competent musician, and I therefore asked him to join the staff of the Summer School. It was quite clear to us that we had found a most competent teacher of South Indian Music and he immediately won the hearts of all the students. His wide range of knowledge of South Indian Music and his human approach to the problems of musical education, as well as his great competence as a teacher of Music gave him a high place in our School and in the year 1926 he became the Vice-Principal. In 1927 he became the Principal of the School, a post which he retained until 1937. In that year more than 200 students from all over South India, including Christian, Hindus and Muslims, attended the Summer School and had an intensive course of study and practice in South Indian Music. The concerts given by the staff and pupils of the School attracted the attention of all music lovers in Madras and were very largely attended.

It was in 1937 that Mr. Sambamurthi was appointed by the University as a Lecturer, and he was not allowed from that time to occupy himself in the Vacations in such work as that of the Summer School. The Summer School continued under other management until 1941 when it was finally given up.

It was during these years that I came to know Prof. Sambamurthi very intimately and my respect for his character and attainments in the musical line grew and deepened as the years passed. It was during this time that he began to publish the series of South Indian Music Textbooks, from the Primer to the Advanced stage, which have been so largely and widely used in South Indian schools and colleges for the teaching of Indian Music. He also published a book on the Flute and

other books on the lives of the great composers and musicians of South India which have all been very widely used and appreciated. Recently he has taken up the great enterprise of bringing out a Dictionary of South Indian Music, the first volume of which has already appeared. There is no doubt that his thorough knowledge and his clear and careful expositions of South Indian Music did much to help the people in South India to improve their musical knowledge.

During the years that we were closely associated in the Summer School of Indian Music I always found him a hard worker and a most capable teacher and organiser. He was never flurried nor fussy, but was always very thorough in all that he did and was able to get the very best out of his students, even the least promising of them. He was himself a very competent performer upon the violin and the flute and often delighted audiences with his violin and flute solos. It was, however, as a scholar and as a teacher that he excelled. He was the best principal of a School of Indian Music that I have met. All the students felt that they had his personal attention and were stirred up to do their very best.

As a lecturer and professor of South Indian Music in the University of Madras he has done a great deal to improve the teaching of Indian Music in all the schools and colleges. He has also studied very deeply all that has been done and written upon Indian Music both in South India and also in other parts of this country. His books testify to the wide range of his study and research. No trouble is too great for him if it will mean the enlargement of his knowledge of music. He went to great pains to study and test the various musical icons and pillars in South Indian temples and I remember well his journey to find the musical rock near to Coonoor. He was never satisfied with mere second-hand information. He visited the homes and native places of the great musical trinity of Karnatic Music and obtained most important information about them and their compositions. Everything that he took up he carried through thoroughly and never left things to chance as so many musicans have the habit of doing.

In size he is a small man and might not be noticed in a large assembly but his range of knowledge and the character of his work have always marked him out as a really big man in South Indian Music, and he thoroughly deserves the great reputation that he has won for himself in the sphere of Karnatic Music. We are glad that he is still young and hope that much more lies before him in the realm of music. He is a well-known figure in South India in musical circles and is also well-known all over India and respected for his knowledge and ability.

Prof. Sambamurthi is devoted to the study and teaching of South Indian Music and it is not too much to say that he is the best teacher of this music in the South. The only person who can be compared with him is Pandit Ratanjankar of the Marris College of Hindusthani Music, Lucknow, who is also one of the best teachers of North Indian Music.

Prof. Sambamoorthy is gifted with a wonderful fine ear to pitch and tone and he will detect any musical instrument at once that is even slightly out of tune. He has also studied Western Music and knows a good deal about it.

Students find in him a most helpful and discerning teacher, one who is willing to give of his best to those who are really serious in their study and practice. Music is a stern mistress and will not brook any mere dilettante who thinks he can serve music and at the same time live a careless and lazy life. Prof. Sambamurthi has shown this clearly in all his life and he has given all that he could to the study of this great science and culture in South India. Karnatic Music will always be very much indebted to him for all that he has done to make it known and to deepen the interest in it of all kinds of people. So we wish him well as he passes to the second half of his work in the University and believe that there is much finer work before him than even he has done in the past.

Prof. Sambamurthi

An unrivalled devotee of the Goddess of Music

By Nataka Kalanidhi, Sahitya Bhushana F. G. NATESA AIYAR, F. I. I. N. T.

IT WAS during the sessions of the Indian National Congress at Madras in 1927, that I first had the privilege of coming in contact with Professor Sambamurthi. I was then the Asst. Traffic Superintendent of the S. I. Ry. at Egmore and I had a lot to do with the railway arrangements in connection with the Congress sessions. Being a nationalist with well-known attachments to the freedom movement, almost everyone in charge of the arrangements for the Congress session came to me for help of all kinds from the Railway, and I readily fell in and soon found myself in the embarassing position of a non-official member of the Congress, much to the chagrin of the Railway High-Command which then was all British! One fine morning, while I was looking into the papers, Professor Sambamurthi stepped in and in his own modest and un-assuming manner, introduced himself to me as the Director in charge of the Music Exhibition which was to be run alongside the Indian National Congress Sessions and wanted my help in making it a success. I thought he wanted facilities to transport exhibits and musicians and so referred him to the list of concessions printed in the Railway Guide on the subject. While he thanked me for it, he said his object was to collect rare musical instruments for the exhibition and that he was told by our mutual friend

Mr. T. V. Muthukrishna Aiyar, a member of the Reception Committee, to see me and that I may be able to find some for him as I belonged to an ancient family devoted to Carnatic Music. We then entered into an interesting conversation on the development of Carnatic music, the greatness it had attained and the unfortunate deterioration that was creeping into the field and the necessity to arrest it and help resucitate the art in the interests of the caltural progress of the nation alongside the freedom movement. When Professor Sambamurthi speaks and that on Music, one's attention is rivetted to the subject and one is all attention. So it was with me. It was a new idea—to link politics with music and culture. I expressed my pleasure at the thought but asked the Professor if he felt that anything practical would come out of it. Politicians were poor lover of music I said and as hard matter-of-fact men they did not think of the Cultural and artistic development of the nation. Indian Renaissance, I said, had not yet been launched in any seriousness. But Professor Sambamurthi quietly asked me, if I did not think there was need for the move in the interests of the all round development of the nation and what was free India without its glorious art and culture, he questioned. The Professor went on expatiating on the glories of our music and whether the movement succeeded or not, it was our bounden duty, he said, to attempt it and do our best to give it life, shape and permanency. It was a very valuable and educative conversation and I felt grateful to the Professor for his kindness in calling on me and I promised all possible help. I gave him some information regarding the variety of old musical instruments which were still to be found in various places like Pudukkottai, Tanjore, Ramnad, and other Zamin palaces in the South and also lent him for the Exhibition my own musical stringed instrument called "*Swaragat*", now not much in use, and also a kind of instrument on which the learner of "*Mridangam*" practised the *Jathis* (beat). Professor Sambamurthi succeded to some extent by his own exertions and infinite toil, in getting out the first music Exhibition in Congress grounds as part and parcel of the sessions. Such exhibitions continued for some time, but, as I had feared, they gradually fell off the track for want of support. But the work has been carried on outside the Congress and today, we witness the great strides which music, dance, and drama have taken and the hold they have on the masses and classes in Bharat. The credit for this achievement is undoubtedly due to the pioneering work of Professor Sambamurthi and his colleagues.

The acquaintance which began between us in this fashion ripened into close friendship and many are the occasions when we have come together to discuss the progress of Music and the means of educating the public to enjoy music not only on its educational side but also on the intellectual side. To this endProfessor Sambamurthi has been engaged in giving lectures, and demonstrations

to the public through the assistance and co-operation of the several music Sabhas and cultural associations in the country. The Rasika Ranjana Sabha, Trichirappalli of which I have been and still have the honour to be the secretary, has had its humble share in being of service to the Professor in his propaganda work. There was a time when theProfessor's labours in the field of music did not receive the recognition they deserved. But merit can never be drowned and today we are happy to know that Professor Sambamurthi's name is great in the musical world not only in the South of India but also in Northern India and he has come to be reckoned as an authority in Music. As members of the All-India Oriental Conference, we used to meet very often and it was my privilege to see the rapt attention with which the Professor was heard when he expounded the theory and practice of music in all their phases marked by erudition and a grasp of that subject such as evoked the admiration of the savants from all over India assembled in these conferences.

Professor Sambamurthi is a passionate and single-minded devotee of the Goddess of Music. His one absorbing interest is Music. He works at it ceaselessly,untiringlyand is always on the alert to discover new things, new ideas, and new explanations. His researches in Music are of a high order and his latest contribution to the art in the shape of his monumental work, his *Magnums opus*, "Dictionery of South Indian Music and Musicians", bears testimony to the Professor's unrivalled mastery of the subject and the marvellous output of research, labour and energy in bringing to perfection any work taken up by him.

No wonder Professor Sambamurthi is held in highest esteem in the field of Music and I submit, it would only be a fitting tribute to his great talents and work to elect him to the presidential Gadi of the Music Academy, Madras and award him the highest title it can give—"*Sangeetha Kalanidhi*". True, the Professor is not blessed with a rich and beautiful voice in which he can render the great musical pieces of the land nor has he much practice in instruments to enable him to do the same thing. But the profoundity of his knowledge of the art and the greatness of his services to it are unmatched and if anyone deserves the honour it is, I submit, Professor Sambamurthi. In one sense it is fortunate that the Professor is not gifted with a good voice nor has he become an expert in handling a musical instrument; for in that case he would have just shone as a singer, or instumentalist and like many a great man of that type, got snug, content and happy in that role and the great researches and works of his which have given more lasting benefit to the art would not have seen the light of day.

Professor Sambamurthi is a unique personality–one meeting with him is sufficient to leave a lasting impress on one's mind and he is not easily forgotten.

He is a lovable personality, a true son of Bharat, distingui-

shed for his culture and knowledge. It is only in the fitness of things that his many friends and admirers and associations working in the cause of Music should celebrate the Silver Jubilee of the services rendered to Music by Professor Sambamurthi.

May God grant the Professor long life and health and strength and wealth and enable him to carry on his labour of love at the altar of the Goddess of Music.

An Appreciation

By Sangita Kalanidhi

MUDIKONDAN VENKATARAMA IYER

It is with great pleasure that I write a few lines about the yeoman services rendered by Prof. Sambamurthi in the field of Music. Practical and reputed musicians get naturally opportunities to be honoured by the public, patrons and princes etc., because of their ability in pleasing the general public by their music. other personalities like Prof. Sambamurthi, Head of the Department of Music, Madras University, who has been devoting his whole life solely for the science and art of music are seldom honoured by the public. It is really quite welcome at this moment of his completion of 25 years of service in the field of music that he should receive public recognition.

Personally Mr. Sambamurthi is well known to me and it is needless to say about the ardent interest he has been taking throughout his life for the cause of music. He is a good teacher, who can expound matters very clearly, and a writer, a lecturer, a critic and especially a research scholar. He has published many text books in music in simple swara notation by which even lay people possessing some elementary knowledge of music can understand and learn much from them, though this art is to be learnt cheifly and fundamentallythrough the lip-and-ear method like Vedas. He knows the art of playing on flute and violin also. Now after so many years of study, strenuous work and research he has published a Dictionary of South Indian Music and Musicians, a monumental publication which, I am sure, will stand the test of time.

Prof. Sambamurthi is a man of a very good disposition, and amiable temperament and is sympathetic. I wish him long life, prosperity and success.

A Tribute

By RANJAN

IF anyone asked me as to who has done the greatest service to the cause of music, I would not hesitate to put the name of Prof. P. Sambamurthi in the list of the first five. There can be no denying the fact that the most well-known figure in the Indian Musical World is Prof. P. Sambamurthi.

It has become a common practice today, especially with critics, to decry anyone achieving greatness. They are adepts in bringing in the names of Kalidasa and Thyagaraja for comparison. They forget that the days are gone when music was restricted to a selected few, who practiced the Art as a 'Sadhana' for mukti. Democracy has invaded our realm of music also-it is an inevitable thing with the coming of radio, cinema etc. Yet Art can survive in its purest form and our world is not without men who are willing to sacrifice.

Rarely do practitioners of the art of music contribute anything cultural towards its advance. This art has been a source of income to a great many vidwans, who having taken the greatest advantage, contributed nothing towards its true progress in a determined way.

Prof. P. Sambamurthi has contributed a great deal to the cause and preservation of music. Although many a critic may not agree, it is an undisputed fact that but for the Professor's efforts in bringing out a series of books on music, many of our students and pupils of music would have been at a great disadvantage. No further testimony is required to establish this fact, than that no one has brought out or even attempted to bring similar graded books.

The music lovers at large know the valuable work that has been done by Prof. P. Sambamurthi these thirty odd years, during which time he has unceasingly toiled selflessly. There are not a few priding themselves as great critics and authors, who belittle the Professor's contribution. For them I have no answer. The thousands of students, who have come out of the Summer School of Indian Music and passed the examinations of Government Technical Examinations will, for ever, cherish his memory.

I have had the pleasure of knowing the Professor for over twenty years very intimately. At my father's suggestion I attended theProfessor'sSummer School ofMusic in1933 just for two weeks. Although I did join only with the intention of learning the theory of music, I do not regret this step to this day, but on the other hand am greatly thankful to God for the same.

If only the Professor were born in a country like U.S.A., or England or the continent, I dare say, he would have lived a much fuller life with greater opportunities. The Professor must be having his unfulfilled ambitions. May God grant him the courage and resourcefullness to carry out the same.

An Appreciation

By Mr. LAKSHMI N. NAIR,

(Professor of Music, Womens' College, Trivandrum.)

HAVING known Professor P. Sambamurthi for the past 24 years, it affords me signal pleasure to record my warm appreciation of his talents in music and the untiring perseverance which he has brought to bear upon his quest for knowledge in the various fields of research pertaining to music. It is no exaggeration to state that Prof. P. Sambamurthi must have been specially ordained by God to resuscitate Karnatic Music and raise it to the level it occupies at present. It is impossible to separate Prof. P. Sambamurthi from his passion for musical research. The fund of information which is always at his finger's ends is simply remarkable and the ease with which it is made available to the eager votaries of music is even more so.

Prof. P. Sambamurthi's gift in clothing his anecdotes in a religious halo gives them a peculiar attraction and his audience is often thrilled to hear such anecdotes coming in profusion from this savant of music. It is no easy task to master the subject of Karnatic Music in all its aspects. The elaborate research Prof. P. Sambamurthi has made is patent in his comparative interpretation of the Western and Eastern systems of music.

It is particularly gratifying to note that the Professor has had the patience and deligence to collect information on topics of musical interest and put them in book form for the use, not only of the present generation, but for posterity as well. The books written by him are such, as can be easily mastered by students, as well as lovers of music. Prof. P. Sambamurthi has left no stone unturned to make his books as comprehensive as possible, and it may be safely stated that those who read his books, will imbibe not only his love of music, but the thirst for knowledge which is breathed by every line in his books.

It has been my privilege to observe how Prof. P. Sambamurthi inquisitively enquired and gathered information from my revered father about such distinguished musicians as Saraba Sastri, the famous blind flutist and katha performer, Parameswara Bhagavathar, Kalyana Krishna Bhagavathar and others whom my father knew intimately, Prof. P. Sambamurthi's lore of knowledge must have been intensely amplified by his sojourn in quest of musical knowledge even in such distant and foreign lands like Germany.

It is not possible within the compass of a brief note like this to exhaust the several traits of musical knowledge in Prof. P. Sambamurthi. I can only wish him many more years of such useful service in the cause of music. It is the prayer of all his friends and well-wishers that he should live to celebrate the golden jubilee of his services to the musical world.

A Great Pioneer

By Professor T. V. RAMANUJAM

To be an erudite scholar in the theory and technique of Carnatic Music, to teach the subject to a number of pupils, to do research in a variety of topics (like the lives of Saint Thyagaraja and other savants, on the "sahitya" of many rare compositions, on ancient musical instruments, etc.) and to carry on a tireless campaign for the dissemination of essential knowledge—all these are achievements of which only a few men of exceptional calibre are capable. Professor P. Sambamurthi is one of those stalwarts who have taken to this form of national service with amazing avidity and determination.

To be equipped for this prodigious task is itself rare. Rarer still, however, is to have the will and the perseverance to devote to this God-given equipment with tenacity and single-mindedness. Today it has become quite a fashion to speak of music, to write on it, to deliver lectures on it and generally to show keen interest in its development. Today there is no risk in it, no risk of being regarded as queer or eccentric. Nobody would consider an affluent and leisured man indulging in this activity as doing anything odd or cranky. However, things were quite different when Professor Sambamurthi started devoting all his energy and all his talents to this great cause. At that time there were any number of scoffers and cynics. It was only a man with the evangelical fervour and the missionary spirit of Professor Sambamurthi who could overcome the frigidity of the atmosphere of those days, and show that the good tribe which may be described as "non-practising musicians" can make a substantial and respected contribution to the growth and popularity of Carnatic Music.

Professor Sambamurthi is one of those who have made our countrymen "music-conscious". He has addressed countless gatherings on various aspects of the excellence of Carnatic Music. Music-lovers and musicians owe to Professor Sambamurthi a big debt of gratitude for all the services he has rendered to the development of music. As a friend, Professor Sambamurthi is loved by thousands of music-lovers. Genial and accessible, always ready to help others, gentle and kindly, the learned professor carries his knowledge very lightly! May "Nadabrahmam" bless him with continued happiness, peace and prosperity!

All art constantly aspires towards the condition of music........: It is the art of music which most completely realises this artistic ideal, this perfect identification of form and matter. In its ideal consummate moments, the end is not distinct from the means, the form from the matter, the subject from the expression.

—*Walter Pater*

முயற்சியும் திறமையும்

[பெரியஸ்வாமி தூரன்]

"இசை நுணுக்கம் என்ற சங்ககாலத்து இசைநூலின் ஏட்டுப் பிரதியொன்று என் நண்பர் ஒருவரிடத்திலே இருந்தது" என்று ஒருநாள் பேராசிரியர் ஸாம்பமூர்த்தியிடம் பேச்சுப் போக்கில் கூறினேன்.

அவருக்கு ஒரே உற்சாகம் பிறந்துவிட்டது. "அது கிடைக்குமா? அதைப் பார்க்கவாவது முடியுமா? அதை வைத்திருக்கும் நண்பர் யார்?" என்று அவர் கேள்விமேலே கேள்வி போட ஆரம்பித்தார்.

"இல்லை, அது கிடைக்காது; ஏதோ அஜாக்கிரதையால் அதை என் நண்பர் செல்லரிக்க விட்டுவிட்டார்" என்று தயங்கித் தயங்கிப் பதில் சொன்னேன். அந்தச் சுவடி அழிந்துபோனதிலே எனக்கு வருத்தந்தான். ஆனால் ஸாம்பமூர்த்தியவர்களுக்கு ஏற்பட்ட வருத்தம் என் வருத்தத்தைவிடப் பன்மடங்கு அதிகமாக இருந்தது. ஒரு பெரிய புதையலைப் பெற்றிழந்து விட்டதுபோல அவர் காணப்பட்டார்.

இசையைப் பற்றிய பழஞ் சுவடிகளைக்கண்டு பிடித்து ஆராய்வதிலும், நம் நாட்டிலே இசை வளர்ந்த வரலாற்றை உண்மையானபடி அறிந்து சொல்லுவதிலும் அவருக்குள்ள அளவுகடந்த ஆர்வத்தை அன்று நான் நன்றாக உணர்ந்தேன். அன்றுமுதல் இன்று வரை அதை நான் மேலும் மேலும் உணர்ந்து வருகிறேன்.

செய்யூர் செங்கல்வராய சாஸ்திரியார் எழுதிய கீர்த்தனைகளையும், சுந்தரேச விலாஸம் என்ற நாடகத்தையும் வெளிக்கொணர்ந்து அவற்றை மக்கள் அறியுமாறு பேராசிரியர் செய்த முயற்சிகள் சங்கீதத்திற்கு ஒரு நல்ல சேவையாகும்.

இசையோடு சம்பந்தமுள்ள சிற்பம் எந்தக் கோவிலிலாவது இருக்கிறதென்றால் அது அவருக்குத் தெரியாமலிருக்க முடியாது. அதை அவர் பார்த்திருப்பார். அதன் வரலாற்றைப்பற்றிப் பலரிடம் விசாரித்திருப்பார்' அவர்கள் கூறுவதிலே புதைந்துகிடக்கும் உண்மையை ஆராய்ந்திருப்பார், அதைப் பற்றி ஒரு கட்டுரை எழுதியிருப்பார்; அல்லது ஒரு சபையிலாவது பேசியிருப்பார்.

கோவில்களிலேயுள்ள இசைத்தூண்கள், பழங்காலத்து இசைக் கருவிகளின் சிற்பங்கள், கல் நாகசுரம், பஞ்சமுக வாத்தியம் முதலான வாத்தியங்கள் எல்லாம் நமது பேராசிரியருடைய ஆராய்ச்சிக்குள்ளே அகப்படாமல் தப்ப முடியாது. அவை மட்டுமல்ல. கோவில்களிலே இன்றும் ஓரளவிற்கு நிலைத்திருக்கும் இசை மரபுகள், சம்பிரதாயப் பாடல்கள், முதலியவற்றைப் பற்றியெல்லாம் ஆராய்ச்சி செய்து அவற்றைப் பலருக்கும் தெரியப் படுத்தவேண்டும் என்பதிலே அவருக்குள்ள உற்சாகத்தைச் சொல்ல முடியாது. "திருவாரூரிலே பஞ்சமுக வாத்தியம் இருக்கிறது; சிதம்பரத்திலே பஞ்சமுக வாத்தியத்தை ஒரு பூதம் வாசிப்பது போன்று கல்லில் செதுக்கப் பட்டிருக்கிறது. இவற்றை யெல்லாம் நாம் அறிந்து போற்றவேண்டும்" என்று பல தடவை அவர் என்னிடம் கூறியிருக்கிறார். செய்யூரில் அனுஷ்டானத்திலுள்ள சர்வ வாத்தியத்தைப்பற்றி ஆராய்ந்து அதைச் சிறந்த முறையிலே அகில இந்திய ரேடியோ மூலம் அவர் மக்களின் கவனத்திற்குக் கொண்டு வந்தார். இம்மாதிரி அவருடைய முயற்சிக்குப் பல உதாரணங்கள் எளிதில் காட்டலாம்.

பழம் பண்களின் ஆராய்ச்சியா, சம்பிரதாய முறையில் நாட்டிய நாடகம் எங்காவது நடக்கிறதா அங்கெல்லாம் பேராசிரியர் ஸாம்பமூர்த்தியைப் பார்க்கலாம். "தேவாரப் பண்ணாராய்ச்சியிலே எனக்கு ஒரு முக்கியமான உண்மை வெளியாயிற்று. ஓதுவா மூர்த்திகள் எத்தனையோ பண்களைப் பாடினார்கள்,. அவற்றிலே ஓரிடத்தில்கூடத் தோடி ராகம் தொனிக்கவில்லை. யாழிலே இசை மீட்டிய போது அந்தக் காலத்தில் ஹரிகாம்போதி மேளத்தை ஆதாரமாகக்கொண்டு சுருதியை மாற்றி அமைத்து ராகங்களை யுண்டாக்கியதில்

தோடி ராகத்தை மேலே விரிவாகவாசிக்க நரம்புகளில்லாமற் போனதோ அல்லது உயர்ந்த சுருதியை வைத்துக்கொண்டு பாட இயலாமற்போனதோ இந்த ராகம் தோன்ருமற்போனதற்குக் காரணமாகும். இந்த உண்மை எனக்கு இந்த ஆராய்ச்சியால் தெளிவாகியது" என்று அவர் மகிழ்ச்சியோடு கூறினர்.

இசையிலே ஆழ்ந்த அறிவு, அதற்கும் மேலாகப் பொறுமையும் விடாமுயற்சியுங் கூடிய தொடர்ந்த ஆராய்ச்சி—இவற்றை இப் பெரியாரிடம் காணலாம். முயற்சி திருவினை ஆக்கும் என்பது பழமொழி. அதற்கு அவர் நல்ல எடுத்துக்காட்டு.

ஒரு காரியத்தை உற்சாகத்தோடு பலர் தொடங்குவார்கள். ஆனல் அவர்களுடைய உற்சாகம் கொஞ்ச நாட்களுக்குள் தேய்ந்து மங்கிப்போகும். அதனல் அவர்களால் எதையும் சாதிக்க முடிவதில்லை. தளராமல் தொடர்ந்து செய்யக்கூடிய விடாமுயற்சியும் அதோடு திறமையும் கூடியிருந்தால் எடுத்த காரியம் யாவிலும் வெற்றிபெற முடியும். இந்த இரண்டு அரிய பண்புகளும் பேராசிரியர் ஸாம்பமூர்த்தியவர்களிடம் பெரியதோராள விற்கு நிலைத்திருக்கின்றன. அதனல் இசையுலகிற்கு அவர் செய்யும் சேவை சிறந்திருப்பதில் ஆச்சரிய மொன்றுமில்லை. இவருடைய சேவையின் பெருமையை விளக்க இவர் இப்பொழுது ஆங்கிலத்தில் வெளியிட்டுக் கொண்டிருக்கும் சங்கீதக் கலைக்களஞ்சியம் ஒன்றே போதும். உதாரணத்திற்காக இந்த ஒரு நூலை மட்டும் நான் குறிப்பிடுகிறேன். இன்னும் பல நூல்கள் அவர் வெளியிட்டிருக்கிருர். இவருடைய சேவை பலதிறப்பட்டது; அரியது.

பேராசிரியர் ஸாம்பமூர்த்தியின் சேவை மேலும் மேலும் ஓங்குமாறு அவர் பல்லாண்டு பல்லாண்டு வாழ இறைவன் அருள் புரிய வேண்டும். இதுவே என் பிரார்த்தனை.

ஆசிரியர் ஸாம்பமூர்த்தி

[பாபநாசம் சிவன்]

உலகில் மனிதர்களின் குணம் பலவகை. பலர் நிறையப் பேசுவார்கள்; பேசும்ளவில் நூற்றிலொரு பங்குகூட செயலிலிருக்காது. எல்லாமறிந்தவர்கள்போல, எல்லா விஷயங்களிலும் கலந்து கொள்வார்கள். நெருங்கிப் பார்த்தாலோ எதிலும் ஆரம்ப பள்ளியில் கூடச் சேர்க்கத் தகுதியற்றவர்களா யிருப்பார்கள். இன்னும் பலர் பழமையையே பேசிப் பேசிக் காதைப் புண் செய்வாரல்லாது புதுமையில் அழகு, இன்பம் உண்டென்று ஒத்துக்கொள்ளவோ ரஸிக்கவோமாட்டார்கள். மற்றும் பலர் எதைக் கண்டாலும் அழிக்கவும் ஒழிக்கவும் துடிப்பதல்லாமல், ஒன்றையும் உருவாக்கும் ஆற்றலோ, மானிடர்க்கு அறிவையும் அமைதி இன்பத்தையும் புகட்டும் பறந்த பகுத்தறிவோ அற்றவர்களாய் காண்கிருர்கள். மேலும் பலர் எதையும் கண்டிப்பதும், தூஷிப்பதும், சண்டையை மூட்டி வளர்ப்பதும், எதிலும் எதிர்க்கக்ஷியும், குதர்க்கமும் ஆடுவதும் ஜன்ம ஸாபல்யமாகவே நினைப்பர். ஒரு குருவி, சிலந்தி முதலியவற்றைப்போல் கூடுகட்ட சக்தியற்றவன், கண்ணிமைப்பதற்குள் கலைத்தழிக்க முடியும். உழுது நீர் பாய்ச்சிக் களை பறித்துப் பருவத்திலறுத்துக் களஞ்சேர்த்துப் படாது பட்டுச் சடைத்த நெற்களஞ்கியத்தை ஒரே. இரவில் கொள்ளையிட்டுச் சூறையாடுவதில் உத்ஸாஹமுள்ள ஸமர்த்தர்கள்தான் நாட்டில் நிறைந்து விட்டார்கள். மாட்டுத் தீவனத்திற்கு இரண்டாண்டுக்குப் போதுமான மலை போன்ற வைக்கோல் போறை சிறிய பீடி சுருட்டுத் தீப்பொரியால் சாம்பலாக்கும் தீய சக்தியை உள்ளமென்ற வினை நிலத்தில் பயிர் செய்து வளர்த்த வன்னெஞ்சர்கள் மலிந்து விட்டார்கள். இத்தகைய காலநிலையில் ஒற்றுமை, பொறுமை, அமைதி, த்யாகபுத்தி, ஸமரஸநிலை முதலிய நற்போதனைகளை அவர்களுக்குச் சிறிதேனும் எடுத்துறைக்கும் பெரியோர்களின் நன்னெறியுபதேசங்களும், வாதங்களும் பாறைமேற்பெய்த மழைபோல சிதறிப்

போகின்றன. பல் பிணிச் சிற்றறிவுடையதும், அற்ப வாழ்நாளுடையதுமான மக்களினத்தில் கீழ்ச்சொன்ன குணங்களுக்கெல்லாம் விலக்காய், “என் கடன் பணிசெய்து கிடப்பதே” என்ற அடிப்படையில் பல அறிவாளிகள் ஆங்காங்கிருப்பதாலேயே, ஸாது ஜனங்கள் உலக யாத்திரை செய்ய முடிகிறது. அவர்கள் பிணி பரவுமிடங்களில் மருந்துங் கையுமாய் நிற்பார்கள்; பசியால் வாடு மேழைகளுக்கு அன்னமிடத் துடிப்பார்கள்; ஆபத்துக்கள் நேருமிடங்களில் யார்க்கும் கைகொடுக்க முன் நிற்பார்கள். நெருப்புப் பற்றினால் அணைக்க நீர்குடம் சுமக்கும் தொண்டர்களாய்க் காக்ஷியளிப்பார்கள். பிறர் வருந்தச் சகியார்கள்; பிறர் மனம் நோக ஓர் செயலோ, சொல்லோ நினைவோ அவர்களிடம் காண்பதரிது. காக்கைக் கூட்டம்போல் வீணே கூடிக் கத்தமாட்டார்கள்; படாடோபப் பேச்சிற்குப் பதில், மக்களுக்கு இயன்ற அளவில் செய்லும், உதவியும் உபதேசமு மிருக்கும். இத்தகைய உத்தமர்கள் வரிசையில் ஒருவர் நமது பேராசிரியர் சாம்பமூர்த்தி. இழிகுணங்களைத் தாக்கி யடக்கும்பொழுதும், நற்குணங்களைப் பாராட்டிப் புகழும்பொழுதும் அது அதிசயோக்தியாகாது: உண்மையே ஆகும்.

நம் தமிழ் நாடு—பாரத நாடு முழுதும் புகழ் பரவும் இப் பெரியாரை இருபத்தைந்தாண்டுகளுக்கு மேலாக—ரொம்ப நெருங்கிப்பழகும் பாக்கியமில்லாவிட்டாலும்—நான் ஒரு மாதிரியாக அறிவேன். என்ன மாதிரி என்றால், “குணம் நாடிக் குற்றமும் நாடி அவற்றுள் மிகை நாடி மிக்கக் கொளல்”, என்ற தேவர் வாக்கிற்கிலக்கியமாய் ஸங்கீதம் முதலிய எந்தக் கலையிலும், குற்றங் குறைபாடுகளையே பெரிதாக்கிப் பேச அறியாதவர். இளம் வித்வான்களை ராஜபாட்டை வழி காட்டித் திருத்தி, உத்ஸாஹப்படுத்துவதொன்றைத் தான் அறிவார்......எக்கலையிலும் ஆழ்ந்த நுண்ணறிவுள்ள இவர் கலந்துகொள்ளும் எந்தவிழாவிலும் விதண்டாவாதங்களோய்ந்து, யாவரும் ஒத்துக்கொள்ளக்கூடிய ஸமரஸ முடிவைக் காணலாம். எவரிடமும் வேற்றுமை யில்லாமல் ஸுமுகமாய்ப் பழகுவதே இவரது இயற்கை. பாரத நாட்டின் இசைக்கலைப் பண்பை, நாம் ஸுதந்திரமடைந்ததற்குப் பல்லாண்டுகட்கு முன்பே, நம் நாட்டில் மட்டுமல்ல, மேல்நாடு கீழ்த்திசைகளிலும் கூடப் பெருமிதத்துடன் செயலிற் காட்டிப்ரமிக்க வைத்த தீரர். அதிகப் பேச்சறியாதவர். கருமமே கண்ணாயிருப்பவர். எப்பொழுதும் மந்தஹாஸ முகம்.

ஆங்கிலப் பாண்டு வாத்தியமே முழங்கின சென்னை மாநகரில் தனது ஸ்வந்த ஆர்கஸ்ட்ராவுடன் கர்னாடக ஸங்கீதத்திற்கு உயர்ந்த அந்தஸ்தளிக்கச் சந்து பொந்தெல்லாம் முழக்கஞ் செய்த தனிப்பெரும் வீரர். தமிழிசைக்குப் பல்லாற்றானும் சிறந்த ஊழியஞ் செய்த ஜாதிக் கக்ஷிப் பூசலற்ற சூரருமாவார். இவர் பல்லாண்டு வாழ்ந்து, ஸங்கீத லோகத்திற்கும் தமிழ் நாட்டிற்கும், உகந்த கலையமுதைக் கடைந்து அளித்துக்கொண்டிருக்க வேண்டுமென்று கலைமகளை வேண்டிக் கொள்ளுகிறேன்.

OUR appreciation of music depends upon our ability to perceive intuitively the righteous and inevitability of certain combination of sounds. And since the emotions which we feel for music are different from any of the emotions roused in us by life, no experience in the emotions of life is required to enrich and enhance our appreciation of music.

THE FUNCTION of music is not to represent the objects of life or to arouse the emotions which are aroused by life, but simply and solely to achieve significant form.

—G. E. M. Joad

ஆசிரியர் ஸாம்பமூர்த்தி

[காளிதாஸ் நீலகண்டய்யர்]

"மூர்த்தி சிறியது, கீர்த்தி பெரியது", என்ற பழமொழியை என் குழந்தைப் பருவ முதல் கேட்டிருந்தும், அதற்கு முற்றிலும் பொருத்தமானவர் யார் என்பதை வெகுநாள் தேடியும் கிடைக்காமல், சமீப காலத்தில்தான் தெரிந்துகொண்டேன். அவர்தான் நமது P. சாம்பமூர்த்தி அவர்கள்.

இச்சென்னையில் 1927 டிஸம்பரில் கூடிய அகில இந்திய காங்கிரஸுடன் நடத்தப்பட்ட சங்கீத மகாநாட்டில்தான் இவரைச் சந்தித்தேன். அப்பொழுதே இவரின் கியாதி கொஞ்சம் கொஞ்சமாகப் பரவிவந்தது. பிறகு 1937-ல் நான் அடையாறு கலாக்ஷேத்திரத்திற்கு வந்த பிறகுதான், அடிக்கடி இவருடன் சங்கீத சம்பந்தமான சில நுட்பமான விஷயங்களை கலந்து பேசும் சந்தர்ப்பங்கள் ஏற்பட்டன. அதிலிருந்து இவரிடத்தில் எனக்கு ஒரு தனி மதிப்பும் ஏற்பட்டது. அன்றிலிருந்து இன்று வரை அத்தொடர்பு நீடித்தும், அதிகரித்தும் வருவதால், எனக்கு, இன்னும் அவருடைய சில நற்குணங்களையும் தெரிந்துகொள்ளும் சமயமும் கிடைத்திருக்கிறது. ஆகையால் அவைகளை இந்த வெள்ளி விழாக் கொண்டாட்டத்தின் போதாவது எல்லோருக்கும் தெரிவிக்க வேண்டியது என் கடமை.

முக்கியமாக மிகுந்த உழைப்பாளி, சாந்தம் நிறைந்தவர், நிதானமான பேச்சு, யாரிடத்திலும் அன்பாக நடந்துகொள்ளும் சுபாவம். இத்துடன் இவர் மனதில்கூட ஒருவரையும் விரோதிகளென்று நினைப்பதில்லை. இன்னும் எல்லோருக்கும் உதவி செய்யும் குணமுடையவர். இவரிடத்தில் படிக்கும் மாணவர்கள், அல்லது படித்தவர்கள் போன்ற எல்லோருக்கும், வகுப்பிலோ, ஆபீஸிலோ, வீட்டிலோ, யார் எந்த உதவியைக் கேட்டாலும் கொஞ்சமும் அலுத்துக்கொள்ளாமல், அவர்களுக்கு வேண்டியதைச் செய்யும் உத்தம குணமுடையவர்.

1. **ஆசிரியர்** என்ற முறையில், இவரிடம் வருடா வருடம் அநேக மாணவர்கள் (**Diploma Course**) படித்தும், அவைகளில் தேறியும் வருகிறார்கள். அவர்களில் அநேகர் இச்சென்னையிலும், வெளியூர்களிலும் சங்கீத உபாத்தியாயர்களாக இருந்து நமது சங்கீதத்தை குழந்தைகளுக்கு போதித்து அதைப் பரவவும் செய்கிறார்கள்.

2. **ஆராய்ச்சியாளர்.** இவரின் ஆராய்ச்சியின் பயனாக ச்ருதி நுட்பங்களை நிதர்சனமாக தெரிந்துகொள்வதற்காக "ப்ரதர்சனவீணை" என்ற ஒரு புதிய வாத்தியத்தை கண்டுபிடித்து அதை அநேக இடங்களில் வாசித்தும், அதன் விசேஷங்களை எடுத்துரைத்தும் வருகிறார். இது சங்கீத உலகத்திற்கு ஒரு இன்றியமையாத நிரந்தரமான உதவியாகும். இத்துடன் செங்கல்வராய சாஸ்திரிகள் இயற்றிய கீர்த்தனங்களையும், மற்றும் சில உருப்படிகளையும் கண்டுபிடித்து அவைகளை சுர தாளக் குறிப்புகளுடன் புத்தமாக வெளியிட்டிருக்கிறார். மற்றும் இவைகளை பல மாணவர்களும் சொல்லிக்கொடுத்து பல சந்தர்ப்பங்களில் பாடவும் செய்து பரவவும் செய்து வருகிறார்.

3. **இவர் வெளியிட்ட புத்தகங்கள்:**—இவர் அநேக சங்கீத புத்தகங்கள் வெளியிட்டுக் கொண்டு வருகிறார். அவைகளில் கீதங்கள், வர்ணங்கள், கீர்த்தனைகள் போன்றவைகளும், கவர்ன்மெண்டு பரீக்ஷைகள் எழுத உபயோகப்படும் சாஸ்திர புத்தகங்களும், பள்ளிக்கூடங்களில் சங்கீத உபாத்தியாயர்கள் போதனை செய்வதற்கு வேண்டிய அம்சங்கள் நிறைந்த சில புத்தகங்களும் வெளியிட்டிருக்கிறார். இத்துடன் இவர் ஆங்கிலத்திலும் அநேக புத்தகங்கள் வெளியிட்டிருப்பதால், கன்னடம், தெலுங்கு, தமிழ் முதலிய பாஷைகள் தெரியாதவர்களும், மற்றும் பிறநாடுகளிலுள்ளவர்களும், நமது சங்கீதத்தின் பெருமையை தெரிந்து கொள்வதற்கு உதவியாய் இருக்கிறது. இவருக்கு பாடவும், புல்லாங்குழல், பிடில் முதலிய வாத்தியங்கள் வாசிக்கவும் தெரியும். தவிற இவருக்கு ஸ்ரீ தியாகராஜ சுவாமிகளிடத்தில்

மிகுந்த பக்தியுண்டு. அதற்கு உதாரணமாக: ஸ்ரீ சுவாமிகள் சிஷ்ய பரம்பரையில் வந்த காலஞ்சென்ற டாக்டர் சீனிவாசராகவன் அவர்கள் எனக்குச்சொன்ன ஒரு சம்பவத்தை இவ்விடம் குறிப்பிடுகிறேன். அதாவது சுமார் 30 வருஷங்களுக்குமுன், சுவாமிகளின் ஞாபக தினமாகிய பகுள பஞ்சமியை சென்னை ஜார்ஜ் டவுனில், இவரும் சில நண்பர்களும் நடத்தி வந்தார்கள். இப்பொழுது அநேக இடங்களில் நடந்துவரும் அகண்ட பஜனை அப்பொழுதே நடந்துவந்தது. ஒரு பஞ்சமியன்று வழக்கம்போல் ஒருவர் பாடியதை மற்றொருவர் பாடாமல் ஆரம்பத்திலிருந்து மறுநாள் காலை 4 மணி வரையில் ஒருவாறு பாடி முடித்துவிட்டார்கள். பிறகு பஜனையை முடிப்பதற்கு சில மணி நேரங்களும், அவகாசமும் இருந்தது. ஆனால் அப்பொழுது அங்கு பாடுவதற்கு ஒருவருமே இல்லை. ஏனென்றால் அவரவர்களுக்கு தெரிந்ததை பாடிவிட்டார்கள். இந்த நெருக்கடியான சந்தர்ப்பத்தில் என்ன செய்வதென்றும், எப்படிப் பூர்த்தி செய்வது என்றும், இவரும் இவருடைய நண்பர்களும் ஸ்ரீ சுவாமிகளையே த்யானம் செய்தார்கள். இந்த சமயத்தில் சுமார் 60 வயது பெரியவர், ஒரு துவைத்து காவியேறிய வஸ்திரம் உடுத்து நெற்றியில் விபூதி சந்தணம் அணிந்து, அவ்விடம் வந்து சேர்ந்தார். அவரை அங்கு இருந்த யாவரும் அதற்குமுன் பார்த்ததும் இல்லை. அவர் தானாகவே பஜனையில் கலந்துகொண்டு, அதுவரை பாடாத கீர்த்தனைகளைப்பாடி பஜனையையும் பூர்த்தி செய்தார். இந்த எதிர்பாராத சம்பவத்தையும், ஆனந்தத்தையும் எல்லோரும் அனுபவித்துக்கொண்டே இருந்ததால், சில நிமிஷநேரம் இவரை ஒருவரும் கவனிக்கவில்லை. பிறகு பிரசாதங்கள் வழங்கும் சமயத்தில் இவர் அங்கு காணப்படவில்லை. எங்கும் விசாரித்தும், தேடியும், இவர் யாரென்றும், எங்கிருந்து வந்தவரென்றும், எங்கு சென்றாரென்றும் தெரியவில்லை. ஆகையால் அந்த சமயத்தில் தோன்றியவர் சாதாரண மனிதர் அல்லவென்றும், சுவாமிகளோ அல்லது அவரால் அனுப்பப்பட்டவரோ என்ற நிச்சயம் ஏற்பட்டு ஆனந்தமடைந்தார்கள். அன்று முதல் நமது ப்ரொபசர் அவர்களுக்கு, சுவாமிகளின் மேல் பக்தியும், ஊக்கமும் ஏற்பட்டு, அவர் கடாக்ஷத்திற்கு பாத்திரமானார். அதிலிருந்தே இவருக்கு வித்தையின் நுட்பங்களும், கல்பனா சக்தியும், புகழும், செல்வமும் போன்ற மற்றவைகளும் வளர்ந்துகொண்டே வருகிறது என்பது என்னுடைய அபிப்பிராயம். இவர் பிரதி வருஷமும், திருவையாற்றில் நடக்கும் ஸ்ரீ சுவாமிகளின் ஆராதனைகளுக்கு தவறாமல் சென்று வருகிறார்.

இப்படிப்பட்ட ஒருவருக்கு வெள்ளிவிழாக் கொண்டாட்டங்கள் நடத்துவதும் மிகவும் பொருத்தமே. இவருடைய முயற்சியினால், சங்கீதம் பேச்சிலும் எழுத்திலும் இல்லை என்று எண்ணியிருந்த அநேக வித்வான்களின் அபிமானத்திற்கும் பாத்திரமாயுமிருக்கிறார் என்பது மற்றொரு விசேஷம். ஆகையால் இவருக்கு தீர்க்காயுளும், திடகாத்திரமும் அளிக்க இறைவனை மனமாற பிரார்த்திக்கிறேன்.

Song is not Truth, not Wisdom, but the rose
Upon Truth's lips and the light in Wisdom's eyes.

Sorrow is hard to bear and doubt is slow to clear,
Each sufferer has his say, his scheme of weal and woe.

But God has a few of us whom He whispers in the ear,
The rest may reason, and welcome—'tis we musicians know.

—*Robert Browning*

ஆசிரியர் ஸாம்பமூர்த்தி

[கே. எஸ். பாலசுப்ரமண்ய ஐயர்]

(இலங்கை வானொலி)

சங்கீத வித்துவான்களுள் இருவகையினரை யாம் பார்க்கிறோம். ஒருசாரார் நன்ருகப் பாடியும் வாத்தியக் கருவிகளை இசைத்து வாசித்தும் வருகிருர்கள். இன்னெருசாரார் சங்கீதக் கலையை வளர்த்தற்கான வழிவகைகளில் ஈடுபட்டு, சங்கீத சம்பந்தமாக எழுதியும், சொற்பொழிவுகள் ஆற்றியும் வருகின்றுர்கள். மேற்கூறப்பட்ட எல்லா அம்சங்களும் வாய்க்கப் பெற்றவர் பேராசிரியர் ஸ்ரீ சாம்பமூர்த்தி அவர்கள். சர்வகலாசாலைப் பட்டம் பெற்ற அவருக்குச் சங்கீத உலகிலும் பல வருட அனுபவமுண்டு. அவர் தென்னிந்திய இசை உலகில் புதிய அம்சங்களைப் புகுத்தப் பாடுபட்டவர். மேல்நாட்டுச் சங்கீதத்தையும், வடநாட்டுச் சங்கீதத்தையும் ஸ்ரீ சாம்பமூர்த்தி அவர்கள் நன்கு ஆராய்ந்து தமது ஆராய்ச்சியின் பயனுக, சென்னையில் மேலைநாட்டாரது சங்கீத முறையைத் தழுவி பல வாத்தியக் கோஷ்டிகளை நடாத்தி, ரஸிகர்களது அபிமானத்தையும் பெற்றுள்ளார்.

இவரது அபூர்வமான ஆற்றலையும் சங்கீத ஆர்வத்தையும் கண்டு, சென்னை பைன் ஆர்ட்ஸ் சபையினர் இவரைச் சங்கீத மகாநாட்டுக்குத் தலைமை தாங்கச் செய்து, சங்கீத கலா சிகாமணிப் பட்டத்தையும் வழங்கியுள்ளார்கள்.

தென்னிந்தியாவில் இசையை, கோடை கால விடுமுறை வகுப்புகள் மூலமும், சர்வகலாசாலைகளில் ஓர் பாடப் பிரிவாக அமைக்கவும் ஸ்ரீ சாம்பமூர்த்தி அவர்கள் அரும்பாடுபட்டார். அதுமாத்திரமல்ல, இசைப் பாடப் புத்தகங்களும் பல எழுதியுள்ளார். சர்வகலாசாலைகளில், மற்றும் கலைப்பகுதிகளுக்குரிய சம அந்தஸ்தை இசைக்கலைக்கும் ஏற்படுத்துவதில் இந்தியாவில் பெரிதும் உழைத்து வந்தவர் ஸ்ரீ சாம்பமூர்த்தி அவர்கள். சங்கீத சம்பந்தமான பட்ட வகுப்புகள், பரீட்சைகள் ஆகியவற்றிற்கு ஸ்ரீ சாம்பமூர்த்தி அவர்களது சங்கீத நூல்கள் பெரிதும் பயன்படுகின்றன. சங்கீதப் பேராசிரியராக அவர் சென்னைச் சர்வகலாசாலையில் இருந்து வருகிருர். இன்னும் சென்ற சில ஆண்டுகளாக வட இலங்கைச் சங்கீத சபையினரால் நடாத்தப்படும் சங்கீத ஆசிரிய தராதரப் பரீட்சைக்கும் அவர் பொறுப்பாளராக இருந்து வருகிருர்.

இலங்கைக்கு ஸ்ரீ சாம்பமூர்த்தி அவர்கள் வருடா வருடம் விஜயஞ் செய்யும் பொழுது இலங்கை வானெலி மூலம் அவர் நிகழ்த்திய சொற்பொழிவுகள் இலங்கையிலுள்ள சங்கீத மாணவர்களுக்கு ஓர் வரப்பிரசாதம் என்றே சொல்ல வேண்டும். மேலும் இப்போ அவர் சங்கீத சம்பந்தமாக எழுதிய புதிய அகராதி சங்கீத மாணவர்களுக்கு மாத்திரமல்ல, சங்கீத உலகிற்கே ஓர் சிறந்த பொக்கிஷமாகும்.

சங்கீத கலை வளர்ச்சிக்கும், சங்கீத வித்துவான்களது க்ஷேமத்திற்கும் பெரிதும் உழைத்துவரும் பேராசிரியர் ஸ்ரீ சாம்பமூர்த்தி அவர்கள் நீடுவாழ்க. அன்னுர் தாம் விசேடமாக எடுத்துக்கொண்ட சங்கீத சம்பந்தமான வெளியீடுகளை மேலும் அவர் எழுத அவருக்குத் தேக திடகாத்திரத்தை எல்லாம் வல்ல இறைவன் அளிப்பாராக.

"INDIAN MUSIC, the fire that burns heart and soul, is superior to tne music of any other country. Foreigners even after a stay of thirty or forty years in India, cannot play a single Indian tune correctly. Indian music charms not only men but beasts also. Deer have been hypnotised and hunted simply by music!"

—*Amir Khusrau: Nuh Si-Pihr*

PART III

கீர்த்தனைகளின் பாடாந்திர ஒற்றுமை

[காளிதாஸ் நீலகண்டய்யர்]

தற்காலத்தில் சங்கீதத்தில் கீர்த்தனைகள் பாடுவதில் பாடாந்திர வித்யாசங்கள் காணப்படுகின்றன. அதுவும் சுமார் 30 வருஷங்களுக்கு முன் இல்வளவு வித்யாசங்கள் இருந்ததில்லை. ஆகையால் இப்பொழுதே எல்லா வித்வான்களும் கலந்து மேற்படி பாடாந்திர ஒற்றுமையை ஏற்படுத்துவது, தற்சமயம் சங்கீதத்திற்குச் செய்யவேண்டிய முக்கியமான கடமையாகும். ஏனென்றால் இது பின்னால் தோன்றும் மற்ற சங்கீத அப்பியாசங்களுக்கு இன்றியமையாத ஒரு சாசுவத உதவியாகும்.

பொதுவாக ஷை பாடாந்திரங்களில், எங்கள் குருவின் பாடம், உங்கள் குருவின் பாடம் என்ற அபிப்பிராய பேதங்களும்—அதில் ஒரு நம்பிக்கையும் இருந்தன. அதுவும் சரியே, ஆனால் தற்காலத்திலோ ஒரே குருவினிடத்தில் பயின்ற சிஷ்யர்களிடத்தில் கூட இந்த வித்யாசம் காணப்படுகிறது. இதுவும் ஒரு வேடிக்கை அல்லவா ? இதற்குக் காரணம் குருவா? அல்லது சிஷ்யர்களா?

நிற்க, ஒரே கீர்த்தனையை ஒரு இடத்தில் ஒருவரோடொருவர் திடீரென்று கலந்து பாடவும், பிடில் முதலிய வாத்தியங்கள் வாசிக்கவும் ஒரு நிச்சயமான பாடாந்திர ஒற்றுமை இருந்தால் அது எவ்வளவு அழகாக இருக்கும். ஆகையால் இந்த சீர்பாட்டை அவசியம் இப்பொழுதே செய்யவும் நான் கேட்டுக் கொள்கிறேன். அதாவது சுமார் 60 வருஷங்களுக்கு முன்பு, கீர்த்தனைகளின் பாடாந்திரங்கள் எவ்வளவு ஒற்றுமையாயும் அழகாயும் இருந்தன என்பதற்கு, என் தகப்பனரால் சொல்லப்பட்ட இரண்டு உதாரணங்களை இங்கே குறிப்பிடுகிறேன்.

1. திருவையாற்றில் ஸ்ரீ சுவாமிகளின் பந்துவும், சிஷ்ய பரம்பரையில் வந்தவருமான, பிடில் சிவராமகிருஷ்ண அய்யர் என்ற ஒருவர் இருந்தார். அவருக்கு சுவாமிகளின் கீர்த்தனைகள் விசேஷமாகிய பாடம். அது என்னவென்றால் அவர் பிடில் வாசிக்கும் பொழுது ஒவ்வொரு கீர்த்தனைக்கும் இவ்வளவு வில்கள் தான் என்ற கணக்கான பாடம், உதாரணமாக "எந்து தாகினடோ" 230 வில்கள், "சக்கனி ராஜ" 260 வில்கள் என்ற கணக்குகளை கீர்த்தனைக்குத் தகுந்தபடி சொல்லுவார். அவைகளை உண்மையென்று நிரூபிக்கவும் செய்வார். எப்படி யென்றால் சரியான பாடமுள்ள யாரேனும் ஒருவரை பாடச் செய்து அவரும் வாசித்தால் ஆரம்பத்திலிருந்து கார்வைகள் கொடுக்கும் இடங்கள் உள்பட கடைசியில் பாடி நிறுத்தும் வரை அவர் பிடிலில் போடும் வில்களை எண்ணிக் கொண்டே வந்தால் அவர் சொன்ன வில் கணக்கு சரியாக இருக்கும். இதிலிருந்து அப்பொழுதிருந்த ஒரு பாடாந்திரத்தை இப்பொழுது நாம் நினைத்துப் பார்த்தால் மிகவும் ஆச்சரியமாக இருக்கிறது.

2. தஞ்சை ஜில்லாவில் தலைஞாயர் என்ற ஒரு கிராமம் இருக்கிறது. அக்காலத்தில் பிரசித்திபெற்ற பல்லவி சோமு பாகவதர் என்ற ஒரு சங்கீத வித்வான் இருந்தது கூட அநேகர் கேள்விப்பட்டிருப்பார்கள். அவ்வூரில் உள்ள குழந்தைகள், பெரியோர்கள் முதலிய எல்லோருக்கும் நல்ல சங்கீத ஞானம் உண்டு. ஆகையால் அங்கு நடக்கும் கல்யாணங்களில் நாதசுரம் வாசிக்கவோ, மற்ற கச்சேரிகளுக்கோ மிகுந்த கைதேர்ந்தவர்களைத் தான் ஏற்பாடு செய்வார்கள். அந்த ஊரில் ஒரு பிராமணர் வீட்டில் நடந்த கல்யாணத்தில், அக்காலத்தில் பிரபல நாதசுர வித்வானாக இருந்த திருப்பாம்புரம் ஸ்ரீ சுவாமிநாத பிள்ளையையும் அவர் சகோதரரையும் அந்த ஐந்து நாள் கல்யாணத்திற்கு வாசிக்க ஏற்பாடு செய்திருந்தார். ஷை பிள்ளை அவர்கள், இரண்டு நாதசுரங்களை சேர்த்து உயர்ந்த முறையில் வாசித்து வித்வான்களையும், ரஸிகர்களையும் திருப்தி செய்து பிரபல மடைந்தவரும் அவரே. ஷை கல்யாணத்தில் கச்சேரி செய்த வித்வான்களும், செய்யப்போகும் வித்வான்களும், ரஸிகர்களும் சேர்ந்த ஒரு சதஸ்

இருந்தது. அந்த சமயத்தில் ஷை நாதசுர வித்வான் மிகவும் உற்சாகத்துடன் வாசித்து வந்தார். ஒரு நாள் "இங்கா தயராலேதா" என்ற சக்கரவாக கீர்த்தனையை சம்பிரதாய மாக வாசித்துக் கொண்டு வரும்பொழுது, ஏதோ ஒரு சந்தர்ப்பத்தை முன்னிட்டு ஷை கச்சேரியின் கால அளவைக் குறைக்க தன் சகோதரருக்கு ஜாடை செய்து கீர்த்தனையின் ஓரிரண்டு சங்கதிகளை விட்டு மறு சங்கதியை வாசிக்க ஆரம்பித்தார்கள். ஷை கச்சேரியில் 10 வயதுள்ள பெண் குழந்தை தன் தகப்பனார் கையைப் பிடித்துக்கொண்டு கச்சேரியை ரஸித்துக் கொண்டிருந்த பொழுது திடீரென்று சங்கதிகளை விட்டு வாசித்ததைக் கேட்டவுடன், தன் தகப்பனாரைப் பார்த்து "ஏன் ஏழாவது சங்கதியை விட்டுவிட்டார்" என்று அனைவர் காதிலும் விழும்படியாக கேட்டது. முன்னணியில் இருந்த வித்வான்களும் நாதசுர வித்வானும் ஷை குழந்தையின் ஞானத்தைக் கண்டு திகைப்படைந்தார்கள். உடனே வாசித்தவரும் சற்று நிறுத்தி அந்தக் குழந்தையைப் பார்த்து தான் அவசரத்தில் இம் மாதிரி வாசிக்க வேண்டியதாக நேர்ந்ததாயும் சொல்லி, பழையபடி ஆரம்பத்திலிருந்து சம்பிரதாயமாக எல்லா சங்கதிகளையும் வாசித்து அந்தக் குழந்தையை திருப்தி செய்தார்.

இதைக் கவனிக்கும் பொழுது அக் காலத்தில் இருந்து வந்த கீர்த்தனைகளின் பாடாந்திர சுத்தத்தின் உயர்வு குழந்தைகள் முதல் பெரியோர்கள் வரை மனதில் பதிந்து இருந்தது என்றால் அதன் மதிப்பை என்னவென்று அளவிடுவது. ஆகையால் தற்காலத்தில் எல்லோருக்கும் உபயோகமான ஒரு பாடாந்திர கட்டுப்பாடு செய்யவேண்டியது அவசியம் என்பதை தெரிவித்துக் கொள்கிறேன்.

ராமாயணமும் தியாகராஜரும்

[ஸங்கீதபூஷணம் S. V. பார்த்தஸாரதி]

ராமாயண காவ்யம் மக்களிடையே இவ்வளவு பிராபல்யம் அடைந்திருப்பதற்கு, அது வாழ்க்கைத் தத்துவத்தையே அடிப்படையாய் கொண்டதுதான் காரணம். ஸஹோதர அன்யோன்யம், பித்ருவாக்கியப் பரிபாலனம், இதைப்போல் வாழ்க்கையில் அனுஷ்டிக்கவேண்டிய நியதியையும், தர்ம விசேஷத்தையும் எடுத்துக் காட்டுவதால் தான் ராமாயணம் என்றும் ஒரு சிறந்த சிரஞ்சீவிக் காவ்யமாகவே விளங்குகிறது.

வால்மீகி ஸம்ஸ்கிருத பாஷையில் ஸ்லோக ரூபத்தில் செய்த ராமாயணத்தை தியாகராஜர் தெலுங்கு பாஷையில் இசையில் லயப்பொருத்தத்துடன் அமைத்திருக்கிறார் என்றுதான் கூறவேண்டும். ஆகையால்தான் அவர் கிருதிகளும் அமரத்வம் பெற்றிருக்கின்றன. வல்மீக க்ஷேத்திரமாகிய திருவாரூரில் தெலுங்கு பிராம்மணர் குலத்தில் உதித்த தியாகய்யர் வால்மீகியின் அவதாரம் என்றே சொல்லவும் கேட்டிருக்கிறோம். அவர் கிருதிகளைப் பார்க்கும்போது, வால்மீகி ராமாயணத்தோடில்லாமல், கம்பராமாயணம், அத்யாத்ம ராமாயணம், சம்பூ ராமாயணம், இவைகளின் சாரங்களை நன்றாய் கிரஹித்தே கீர்த்தனங்களைச் செய்திருக்கிறார் என்பது புலனாகிறது.

ஈசமனோஹரி ராகத்தில் 'மனஸா ஸ்ரீராம சந்துருனி' என்ற கிருதியின் அநுபல்லவியில் 'முநுபுட்டநு புட்டின முனிக்ருதமுன மூடுன்னற த்யாயமுல ஜூசுகோ'—அதாவது புற்றில் பிறந்தவர் (வால்மீகி) செய்த ராமாயணத்தின் மூன்றுவதும் ஆறுவதுமாகிய அத்தியாயங்களைப் பார்த்துக்கொள்' என்றுகூறுவதிலிருந்து, ராமன் பரம பவித்ர மானவன் அவன் பாததூளி பட்டதால் கல்லானவள் பெண்ணானாள். அப்பேர்ப்பட்ட 'அந்யதா கர்த்தும் சக்தி' உடையவன் ராமன். ஆகையால் மனதே நீ அவனை மறவாதே என்று வால்மீகியின் ராமாயண பாவத்தையே கீர்த்தனையாக செய்திருக்கிறார். அதேபோல் கம்பராமாயணத்தையும் அவர் கேட்டோ அல்லது படித்தோ இருக்கவேண்டும் என்று கொள்ள இடமிருக்கிறது. 14ம் நூற்றாண்டில் கன்னட தேசம்வரை கம்பராமாயணம் பரவி இருந்ததற்கு ஆதாரமாக அநேக கல்வெட்டுகளும் காணப்படுகின்றன. அதேபோல் கம்ப ராமாயண 'சுந்தரகாண்டமும்' தெலுங்கு லிபி

யில் எழுதப்பட்டு அந்த நாளிலேயே பிராபல்ய மடைந்திருக்கிறதென்பதற்கு தக்க சான்றுகள் உள்ளன.

சிவதனுஸை ஒடிக்க விஸ்வாமித்ரர் ராமனை அழைத்துவந்த கட்டத்தைப்பற்றி வால்மீகியும், கம்பனும் மாறுபட்ட அபிப்பிராயம் தருகிறார்கள். ராமனுக்கு வில்லைப் பார்த்ததும் அதை எடுத்து நாணேற்ற வேண்டும் என்று ஆவல் துடித்தபோதிலும், விஸ்வாமித்ரரின் வாயிலிருந்து வில்லை எடுத்து நாணேற்று" என்று சொன்ன பிறகே வில்லில் நாணேற்றினான் என்று குரு வாக்கிற்காக ராமன் காத்திருந்தான் என்று வால்மீகி கூறுகிறார். ஆனால் கம்பனோ, ஸர்வமும் தெரிந்த ராமன் விஸ்வாமித்திரர் சொல்வதற்கு முன்பே அவர் முகத்தைப் பார்த்தே ஜாடை தெரிந்துகொண்டு விட்டான் என்று **'நினைந்தமுனி......போர் ஏற்றின் முகம்பார்த்தான்'** என்று கம்பன் பாட்டிற்கிணங்கவே தியாகய்யரும் முனிவரின் கண் ஜாடையை அறிந்தே ராமன் வில்லை ஒடித்துவிட்டான் என்று 'அலகலெல்ல' என்ற மத்யமாவதி கிருதியின் சரணத்தில். 'முனிகனுசெய்க தெலிஸி சிவ தனுவு விரிசே சமயமுன.' என்றே பாடியிருக்கிறார்.

அதேபோல் ராமராவண யுத்தத்தில் முதல் நாளன்று ராவணன் கிரீடம் ஒடிந்து, சைன்யங்கள் சிதறி நிர்கதியாய் நிற்கும் நிலையில்கூட ராமன் அவனைக் கண்டு பரிதாபப்பட்டு தர்ம உபதேசம் பண்ணுவதாய், **'நின்றவன் நிலைகண்டு ......இசையோடு ஒன்றவந்தன வாசகம் இணையன உரைப்பான்'** என்று கம்பன் நாலைந்து பாட்டுகளில் வர்ணிக்கிறார். ஆனால் வால்மீகியோ வேறு பாவத்தில் 'சண்டைக்கென்று த்வஜம் கட்டிக்கொண்டு கிளம்பியாய்விட்டது. அதற்குமேல் தர்ம உபதேசம் எதற்கு? என்று 'இன்றுபோய் நாளைவா' என்று சூரியன் அஸ்தமித்து விட்டதாலேயே சண்டையை நிறுத்திக்கொண்டு விட்டதாகவே கூறுகிறார். இந்த இடத்தில் கம்பனின் பாவத்தைதான் தியாகய்யர் பின்பற்றுகிறார் என்று தோன்றுகிறது.

'ஸரஸஸாமதான' என்ற கிருதியில் 'ஸாம தானபேத' என்பதற்குமுன் 'ஸரஸ' என்ற ஒரு பதம் சேர்ந்திருப்பது கவனிக்கத்தக்கது. கம்பன் பாட்டில் 'இசையோடு ஒன்ற வந்தன வாசகம்' என்ற சொல் அழகுதான் கிருதியில் 'ஸரஸ' என்ற பாவத்தில் த்வனிக்கிறது. பல்லவியில் சொல்லும் விஷயத்தை அநுபல்லவி, சரணத்தில் விரிவாகச் சொல்வது தான் தியாகய்யர் கிருதிகளின் ஒரு விசேஷ அம்சம். அதேபோல் 'ஸரஸ' என்ற இந்த வார்த்தைக்கு விளக்கமாகத்தான் 'ஹிதவு மாடலெந்தோ பாகபல்கிதிவி' என்று சரணத்தில் வருகிறது. இந்தக் கிருதியில் தியாகய்யர், 'விபீஷணனுக்கு, முன்பே இலங்கைக்கு அரசனாக்கி விடுகிறேன்' என்றுவாக்குக் கொடுத்துவிட்டதால், தன்னுடைய அயோத்தியையே ராவணனுக்குக் கொடுத்துவிடுவதாகவும் ராமன் கூறுவதாய்ச் சொல்கிறார். இது எந்த ராமாயணத்திலும் காணப்படாத ஒரு விஷயம்.

வால்மீகி ராமாயணம், கம்பராமாயணத்தோடு, அத்யாத்ம ராமாயணத்தின் சாரத்தையும் 'மாஜானகி' என்ற கிருதியில் காண்கிறோம். ராவணன் சந்யாசி ரூபத்தில் வந்து சீதையை அபகரிக்கப் போகிறான் என்பதை "அதராமோபிதத் ஸர்வம் ஜ்ஞாத்வா ராவண சேஷ்டிதம்—உவாச ஸீதாமே காம்தேசருணு ஜானகிமே வச:—ராவணோ பிக்ஷு ரூபேண ஆகமிஷ்யதி......" என்று சீதைக்கு ராமன் முன்கூட்டியே, "ராவணன் சந்யாசி ரூபத்தில் உன்னை அபகரிக்க வரப்போகிறான். நீ உன் உண்மை சரீரத்தை அக்னியில் மறைத்துவிட்டு ஒரு மாய சரீரத்துடன் ராவணனுடன் செல். நான் இன்னும் ஒரு வருடத்தில் உன்னை மீட்டுக்கொள்கிறேன்" என்று சொல்வதாக அத்யாத்மக ராமாயணத்தில் காணப்படுகிறது. இந்த பாவம் பொருள்படவே "மாயாகாரமுஉநிசி சிகி செம்தநேயுண்டி. தாநவுனி வெம்டனேசநி," என்று ஸீதை ஸ்வயரூபத்தை அக்னியில் மறைத்துவிட்டு மாய ரூபத்துடன் ராவணனுடன் பின் சென்றாள் என்றே தியாகய்யரும் கூறுகிறார்.

அத்யாத்ம ராமாயணத்தில் இந்த கட்டத்தைப்பற்றி அநேக வாதப் பிரதிவாதங்கள் இருந்தபோதிலும் தியாகய்யர் சகலவிதமான ராமாயணங்களையும், பத்ம புராணம் போன்ற நூல்களையும் அதிநுட்பமாய் கிரஹித்து, அதில் தன் மனோபாவத்திற்கு உகந்ததை எடுத்துக்கொண்டிருக்கிறார் என்று தெளிவாய்த் தெரிகிறது. சில கிருதிகளில் ராமாயணத்தில் காணப்படாத சில விஷயங்களையும் கூறி இருக்கிறார். கவிகளுக்கே ஏற்பட்ட தனி நோக்குடன் தியாகய்யரும் தன் எண்ணத்தை வெளியிட்டிருக்கிறார் என்று எண்ண வேண்டுமே தவிர, இதை நாம் இடைச்சருகென்றோ, அல்லது விஷயத்தைத் திரித்துக் கூறி இருக்கிறாரென்றோ எண்ணுவது தவறு.

'Vocal Music of the North and Accompaniment'.

A wrong notion–cleared

By

(*Prof. G. H. Ranade, Fergusson College, Poona 4*)

(Author of 'Hindusthani Music ,—An outline of its Physics & Aesthetics.'

A Gentleman from Madras, a man of wide experience and travel, and one who has studied vocal and instrumental music of the South under great masters, used to write to me saying Hindusthani music is hybrid as great changes have been effected into it by Amir Khusru and the like of him. Another and a more significant charge he made against Hindusthani music was that in its vocal form it has no separate individuality of its own and that the voice only imitates the Sarangi and is also led by it.

At first, I used to take the matter rather lightly and thought that it must have been a case of very personal opinions and, as between friends, thought it prudent not to husk the matter out. He would however repeat his question over again, pointing to the names of several living vocal musicians of the North who take the accompaniment of the Sarangi and also sing the so-called Persian or hybrid Ragas. According to him, it was not a matter of his personal opinion, but that there were others who shared the same view. Not only that, but some of them had lived well over a generation in the North and for the sake of pure first-hand knowledge had even studied Northern music for some time and used to attend the so-called All India Music Conferences held almost in every or any town in the North, particularly in the U. P., annually.

I do not doubt the *bona fides* of these gentlemen, and yet may say that their judgment is far from true and is not based either on traditions or on facts as they obtain in these or the Northern parts of the country.

Regarding their first charge that Hindusthani music is hybrid, I would only request them to read M. Danielou's article 'The different schools of Indian Music' on pp. 165-167, M. M. Academy's Journal Vol. XIX of 1948. On my own part, I may add that the system of the South is also open to the same charge. Does it not treat of such Ragas as Hejjuji or Hijej, Adana, Kafi, Jhinjoti, Darbari, Husseni, Paraj etc ? The very names of these Ragas are enough to show that the Southern system is not immune from the first charge, if it really has any basis. M. Danielou's article clearly shows that there is no such basis at all.

I would therefore make short of the first question and try to deal with the second only. As a prologue to my say in the matter, I should

like to describe the practice that obtains in the Northern system in the matter of learning or teaching music and vocal music, in particular.

The Hindusthani vocal musician, while lerrning music under a Guru, uses only the drone of the Tambura tuned to the pitch of his own voice as the fundamental and the time is kept either by the beat of the hands or on the Bahya alone. In actual performance, however, a pair of Tamburas is used to give the drone and the time is kept on the Tabla pair. It should however be noted that neither the Tambura nor the Tabla are instruments of accompaniment in the sense in which the Sarangi or the Violin is. This tradition is an ancient one and is meticulously observed even to this day.

Near about seventyfive years ago. the Harmonium made its entry into our country and it gradually found favour with Hari-Kirtankars and Sangit Natak Mandalis who had to give music to large audiences composed mainly of laymen. The facility of changing from one key to the other without the need of any tuning and the brilliant tone and ability of the harmonium to cover the defects and breaks in the voice of the Kirtankars and the actors were great assets from the viewpoint of these professionals and so the harmonium at once found great favour with them and the common people alike. Even the experts of the day were at a loss to fully anticipate the possibilities of the instrument and could not judge it either for its faults or for its merits. They simply knew that the instrument was a foreign one and was certainly not suitable for their music, either for accompaniment or even as a drone. But then, it was the heyday for our dramatic Companies, who exploited new material from among our boys with good looks and silvery voices and yoked them to the music of the harmonium. The dramatic play was itself a novelty to all and sundry and used to hold audiences spellbound. Evidently the music was of the popular type. But it was after all, the peoples' music and they could easily understand and imitate it, with the result that the common man looked at the classical musician as a matter of curiosity rather than as a fountain of true and beautiful art. Some of these musicians were induced to become actors, others were employed by the dramatic companies as Ustads to train the younger actors, but a majority of them were left to their own lot and had to carry on their livelihood in the manner of their forefathers and in most cases, it amounted to nothing but abject poverty.

It is said that the bad coin soon ousts the good one from circulation. This is however not true in all matters. In the culture of every country, there are certain periods and influences which with suitable environment oust even bad traditions. Quest of knowledge and the habit of independent judgment lead one to better ways of thought and values and this has happened in the case of preservation of our music against the once dreaded onslaught of the harmonium on its very existence.

Too much of music in the plays and the rivalry to excel one another, soon exploited the possibilities of the stage-music, till ultimately a majority of the common audience could easily discover the comparative merits and faults of the performance, while a few of them could equal or even surpass the actors in their performance. Thus, though not noticed, an age of healthy activity and rivalry began and it started from the side of the educated classes from among the gentry.

Our Princes, who as a class were fond of the old regal splendour, had in their employment among other persons high class musicians of great merit and this led to the survival of their great art and traditions. Among these there were Rahimatkhan of immortal fame, the famous Balkrishnabuwa the Guru of the great Pt. Vishnu Digambar, Gayansamrat Alladiyekhan, Nissar-Husseinkhan, and later on, the great Abdulkarimkhan and Pts. Vazebuwa, Bhaskarbuwa and Vishnu Digambar, to mention only a few. These kept the banner of high-class music flowing high up and round them had created circles of true and highly appreciative lovers, critics and students of classical music. As the educated classes began to study music on scientific lines and tried to evolve simpler and more intelligent methods of learning it, they naturally turned their attention to the performances of these savants of the old art and soon found that there was method in what they called madness previously. A closer study brought it to light that their music was of a class by itself and fully and faithfully reflected the old traditions even after a lapse of centuries. No doubt, the savants had preserved them; it was however necessary for the educated student to rediscover them for his own sake. There have been many who have done this work of rediscovery in an eminent manner, the best known among them being the late Pt. Bhatkhande. He could find enough material in the art of these savants to build up his famous Hindusthani Sangit Paddhati, which with all its minor faults and discrepancies has a great practical value to a student of Hindusthani music.

Now none of these great musicians took any but the drone of the Tamburas to accompany their music. Some of their best friends were expert instrumental players, but on many occasions they had to displease them by refusing to accept their accompaniment for their music. It is a common experience to see an artist make wry faces when any of his intimate friends insists on accompanying him on any such instrument. In fact, all who are trained in the traditional manner detest taking any instrumental accompaniment. I wrote as much to my friend referred to earlier, and also added that if he and his friends had listened to music, accompanied on Sarangi etc., as genuine music, they were duped even if it were given by artistes whose names loom large in the head lines of our newspapers. Such music was in my opinion a hoax. Upon this he put it straight to me if I would stand by my statement in a free academic discussion with experts, to which I replied 'Yes'

provided such discussion was kept to a level of pure academic inquiry and was not harnessed to raise a compaign of malice or hatred. Even now, I stand by it and say that none of the traditional vocalists, small or great, ever chose or chooses to take the accompaniment of any instrument but that of the Tambura and Tabla.

This leads me to introduce my main proposition that Indian music specifically excludes any such external accompaniment and needs none if the best of its charms is to be enjoyed or studied.

The following analysis will make it clear why our music needs no external accompaniment and is self sufficient in having its basic tonality in itself.

Western music attempts at synthesis of notes and clothes the original simple melody with numerous chords or harmony. It therefore has to use instruments of a fairly good power, so that each part can be distinctly heard or is audible. Our music on the other hand is analytical in its nature and aims at resolving the individual notes of the melody (even the softest of the grace notes a note employs) back into the harmony of the drone which is made up of the prime notes, their upper partials and the resulting combination notes of various shades of delicacy and power and belonging to different octaves. Normally these partials and particularly the combination notes are thin in volume but if and when similar notes occur in the performance of an artist, they at once gather force and appear to us for the time being as distinctly as the faces of our friends, and influence our judgment. What may be likened to a garden of sleeping beauties, thus at once comes into life and begins to dance. The drone is therefore of a clear, steady and sustained musical quality and is of such a volume as not to drown even the softest of notes occuring in the artist's performance. This is why the best of our artists refuse to take any accompaniment but that of a drone. Even the drone has to be controlled in its intensity from time to time according to the power of the music, and those who twang the Tamburas must also be men of proper experience and standing. A layman can never do the work satisfactorily.

Again, an instrument may at best imitate the voice in certain parts, but none of them can give all or even a fraction of what the voice can give and therefore to accompany vocal music on an instrument is nothing short of wilful self deception. This is why Hindusthani music never takes any accompaniment as the Sarangi or violin. It is only the cheaper type of performers and dancing girls or their kith that employ such accompaniment. The idea of orchestration of our music and making music for large gatherings has been mainly responsible for encouraging the practice of taking external accompaniment and some of our so-called music stars and professionals have fallen a prey to it. In the so called All India Music conferences the element of fun or

feasting has the first place, and the artists taking part in them have to play or sing to the galleries. Hence they borrow all the paraphernalia that appeals to the masses there and employ or take every kind of accompaniment. These performances can never be called as standard or normal performances. We have only to pity the professionals if they do it for plying their trade! But what defence can we give for the employment of a clarionet to accompany vocal music, which we often hear on the A.I.R.? Our Radio authorities do not allow any programme to go without the accompaniment of the Sarangi or the violin. If one wishes to listen to classical music as given by its masters, one must hear their music as they give to the drone of the Tambura and not as accompanied by the Sarangi, which at times even spoils it. Even more bewildering is the idea of asking a North Indian vocalist to sing to the accompaniment of the violin, even though he would protest against having it. It may be mentioned here that we Hindusthani musicians wonder how the South came to take the accompaniment of the violin as indispensable. We definitely know that the violin of to-day is a foreign instrument and was never used by the old masters of South Indian music ; in fact, in its absence there was no question of taking it for accompaniment at all. In 1941, I happened to meet the late Vidwan Ponnaiyyaswami Pillay, at his place in Madras, and he asked me to sing to the drone of the Tambura in the North Indian style. All the while he was watching my gestures and other movements particularly of my mouth; I sang for about half an hour and quite in a patient manner and with the same tone as is present in my normal speech. By no means, I can claim to have a sweet voice, but my manner was unaffected and I was in perfect tune with the drone without committing a single default. In fact, all of us are trained like that. Had he not expressed his feelings over the matter, I would have even forgotten it. But he specifically told me that the south Indian masters used to sing in perfect tune just as their brothers in the North, but due to the employment of the violin for accompaniment and other later trends, vocal music of the South has suffered a lot and has come to play a subsidiary roll, the violin having usurped its place, as the principal part. However perfect a violin might be, the quality of its tone is totally different from that of the voice and its scratchy tone has lent an artificiality to the tone of the south Indian vocalists.'

I would therefore request those who advocate to preserve the pristine purity of our music to insist upon the removal of any external accompaniment such as the Sarangi or violin from all vocal music as given by the A.I.R. or in public concerts, before they talk of other matters. It will be a great day when the south Indian vocalists relieve themselves from the shackles of the violin and give us some of the tuneful and bewitching music of the great old masters, who never used any but the drone of the Tambura as the only accompaniment.

My submission, therefore, is that the vocal musician of the North does not take any external accompaniment, be it the Sarangi or violin and those who want to convince themselves of this have only to visit these parts and get themselves into first-hand contact with the masters. On the other hand it will be a great boon to us, if some south Indian masters condescend to give vocal music without the accompaniment of the violin and only to the drone of the Tambura serving as the Sruti.

NĀDA-BRAHMA AND NAṬARĀJA

By

T. N. RAMACHANDRAN

Music like language is a means for the expression of our emotions. Like our mother-tongue, which is natural to us and whose complications, grammatical peculiarities and richness, become revealed to us only when we come into contact with other languages, music becomes natural. Though at first sight music would appear to be based on an elaborate net work of elements, making it a difficult science, in reality it is not so. In Ancient India, music was regarded as a spontaneous art and as the most important of sciences. As in ancient Greece, our ancient Indians looked upon the theory of sounds (śabda or nāda or sphoṭa) as the key to other forms of knowledge, because vibration was connected with ākāśa (śabda guṇaka mākāśam), Ākāsa or Ether is the most subtle of all elements from which others are derived or evolved. This does not mean mere abstract speculation. A study of the peculiar properties of numerical ratios and the labyrinth—like form of sound waves alone will help us to understand the significance of the musical utility to which they can be put.

Like the science of language, the science of sound with its applications to language, to music, to *maṇi* mantra and *aushdha* (magic, medicine) is at once attractive and important. To ancient India goes the credit of making the phenomenon of musical expression or the wisdom of speech the object of deep research study. To us of modern India, such a study would appear impossible, but thanks to a Nārada, Bharata, a Pānini, a Patañjali, a Bartṛihari, Mahendravarman, a Bhoja, a Harsha, a Nagesh-bhatta and a galaxy of musicians and writers of music, the impossible has been achieved in āncient India. If language is the means by which knowledge is transmitted, its structure obviously influences the form of knowledge. Europe has understood this philosophy of language only recently while Sanskrit Philosophers of ancient India had pronounced

from house tops the prominence of the theory of sound (śabda)-brahma, nada-brahma, and sphota.

In music more than in language the relations subsisting between sounds can be expressed by ratios or numbers which express externally our emotions and ideas. Prof. Shiva Sharan of Sree Kala Sangeeta Bharati, Banaras, has demonstrated that this connection between number and idea is directly apparent in music and with its help we can formulate the equation +Idea→Number →Perception. According to him the very same group of musical sounds can be expressed in terms of numerical *ratios*, or in terms of harmonic *consonance*, or in terms of *ideas* suggested. we can speak of the *Ga Komal* of Bhairavi calling it the harmonic minor 3rd, or the ratio 6-5, or the *sruti* corresponding to the sentiment of tenderness. Each of these definitions is the equivalent of others and leads us exactly to the same musical interval. It is in this field of correspondence between different orders of things that music opens before us a prodigiously fascinating field of investigation, for it represents that the ancient Hindus called a true symbol, that is the limit between two orders of things through which we can represent one world in terms of another.

With the help of music we suddenly find ourselves able to build up numerical equivalents for ideas, sensations, and forms. If we are to follow the definition of Karl Marx that a form of knowledge becomes a science when it can be expressed in terms of mathematics, we find in music the very essence of a science, the mathematical key to psychology, to linguistics, to cosmology.

In modern times there seems to be a tendency among the students of music to deny the strict correspondence of given emotions with certain ratios, yet the very few experiments made with the help of modern means seem rather to confirm this correspondence which was considered the very basis of music by all the ancient people. We have now at our disposal remarkable facilities for experience in this field. We can, on the sound track of a film, draw the waves of absolutely pure sounds unaffected by the particular resonance and complex harmonies of any vibrating object. We can produce electrically intervals of absolute accuracy, yet it is surprising to see that so few experiments have been done in the field of musical relations. A brief survey of recent works on musicology and acoustics shows an almost total blank on the relation which exists between the musical intervals and musical expression.

Modern students of music are usually satisfied with computing numbers of vibrations and measuring the relative value of harmonies without realising that these are accessory phenomena of little consequence. In fact the frequencies of sounds, the so often given numbers of vibrations, which represent the relation of the movement of a string to the passage of time, are of no great musical importance and do not interest musical theory. What is important is the relation between

the sounds, relation which is permanent and unaffected by the time element. All the reasoning and study of musical relations has to be done on the basis of the permanent rations, never on that of relative vibrations.

Prof. Shiva Sharan, himself a French Music Master, concludes that India had been for millenia the store house of civilizations. It is towards India that the World has to look for moral guidance and for a more civilized ideal. In our search for ancient Indian music we find that there is an unbroken continuity of development from the remote times of the Rishis including Narada to that of modern scientific genius. According to Prof. Shiva Saran, while the learned theory of music lies dorment in forgotten books, the application of this knowledge is alive in the classical music of India. The theory may be forgotten but the living monuments built according to its rules are still standing for us to admire, understand and study. He hopes for the day when the musicians of India will again master the philosophy and the science behind the form of music and restore its creativeness. Regarding the modern tendency to make alterations or improvement in Indian music, he administers a caution that such a tendency would resemble proposals to improve the Upanishads by putting in prose that which the sacred books give in verse. Indian music had reached its apogee of perfection long before any other country. It is today the most evolved and within a minimum of means it brings out the maximum intensity of expression. Any attempt to improve on such a system is bad taste, as bad as attempts to re-write Kalidasa, Valmiki, Kamban or Tulsidas in the style of popular lore.

It was observed already that though the theory of music lies dorment in forgotten books, the living monuments according to its rules are still standing for us to admire. One such relates to a sculpture of Naṭaraja carved on a door lintel from Hampi, the Capital of the Vijayanagara Dynaty of Kings of South India (plate I). This lintel was excavated by the writer and Sri C. S. Subrahmanyam in 1945-46 in Hampi near the present Kamalapuram Travellers' Bungalow. It is earlier than the Vijayanagara in its style of carving, probably a work of the Kākatīyas (13th Century A.D.) Stylistically it resembles Kākatiya sculpture at Warangal and in point of time should be placed in the transition between Kākatīya and Hoysala. There are three horizontal panels on the lintel, the central one showing Naṭarāja and the side ones Brahmā and Vishṇu. The central carving representing Naṭarāja at once arrests our attention both by its high and rich quality of sculpture and also by its content value in terms of *Nāda-Brahma*. In view of its importance to our study, a brief mention here of the dances of Siva will not be out of place.

The dances of Śiva, popularly known as Naṭarāja or Naṭeśa, are as interesting as they are varied, and examples of every type of his dance are known from South India. The various classes of Tāṇḍava or ' virile

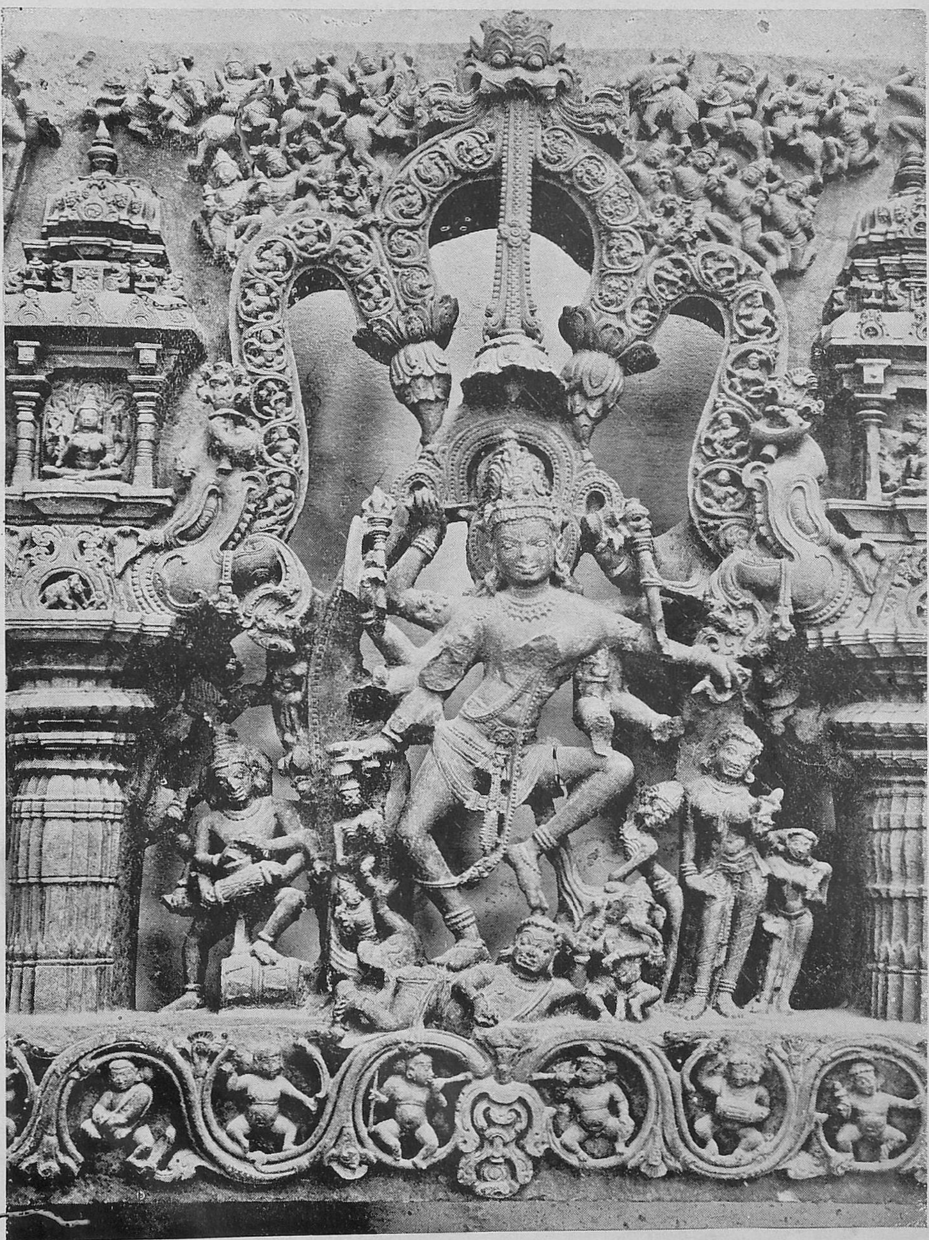
male dance' or 'violent dance' described in Śaivite works and āgamas appear to have grown out of Bharata's Nāṭya Śāstra which describes the dances of Śiva, Bharata has 108 poses of Tāṇḍava while the śaiva āgamas associate śiva with 64 in 64 different shrines.

Tāṇḍava is to be distinguished from 'Lāsya'. Tāṇḍava is associated with śiva and is so called because the various dance poses, which were as many as 108, were observed and classified by Taṇḍu, Siva's attendant. These poses form the subject-matter of Bharata's Naṭya Śāstra, Chapter IV, and luckily the eastern and western Gopurams of the famous Naṭarāja Temple at Chidambaram, South India, contain a large number of Bharata's verses incised below carvings which the verses appear to describe. The dances of Siva fall mainly under seven groups, *viz.*, (1) Ananda Tāṇḍava, (2) Sandhyā Tāṇḍava, (3) Gaurī Taṇḍava (also called Umā Tāṇḍava), (4) Tripura Tāṇḍava (5) Kālī Tāṇḍava (also called Urdhva Tāṇḍava), (6) Mauni Taṇḍava and (7) Samhāra Tāṇḍava. The most popular form of Śiva's dance which occurs in sculpture and bronze is the Ananda Tāṇḍava form of Naṭarāja in Chidambaram. The Ananda Taṇḍava is also called Sadā Tāṇḍava as it is in eternal progress on the wheel of cosmic process. And Śaiva literature tells us that Pārvatī or Umā or Gaurī was witnessing it, thereby giving it another attractive name Gaurī Tāṇḍava.

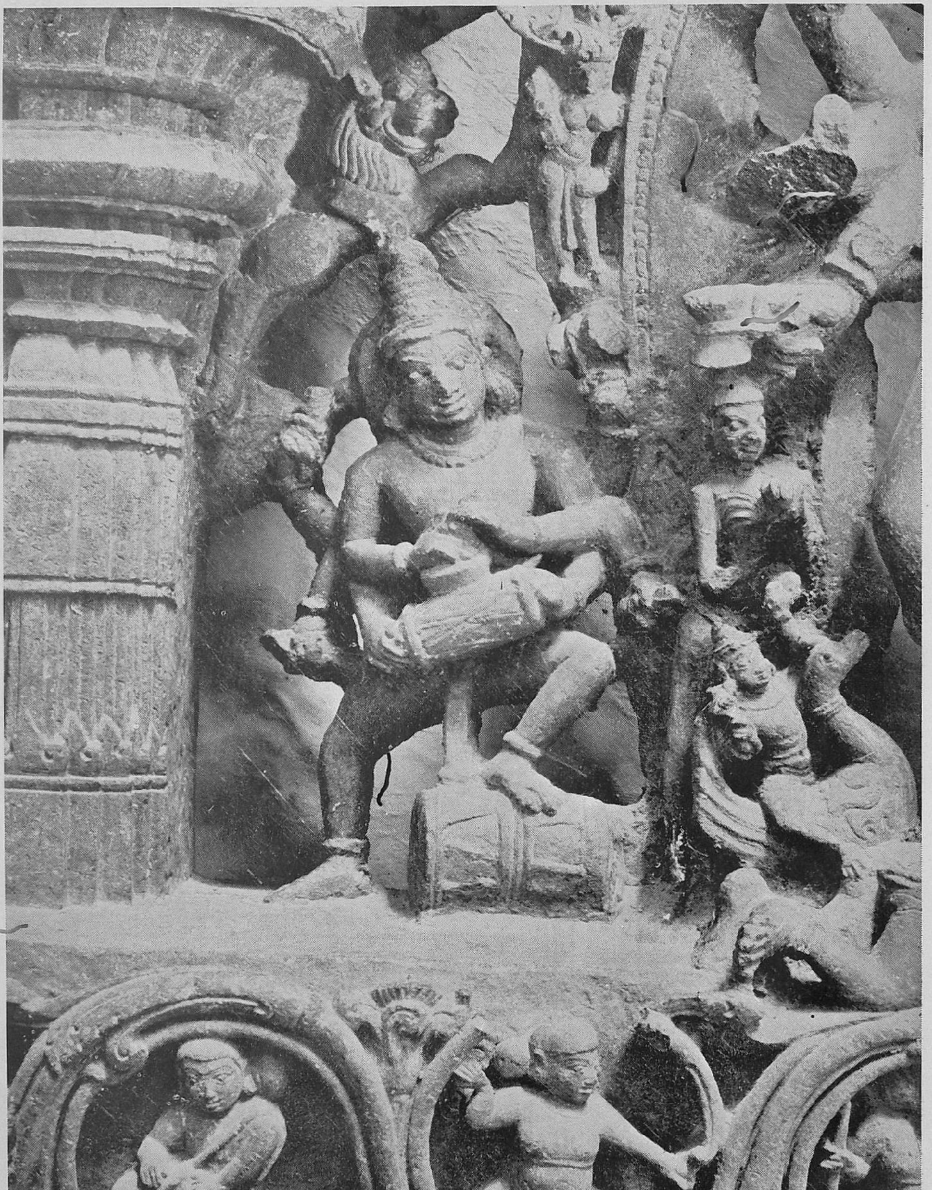
Tāṇḍava is thus a 'violent or virile male dance' promulgated by Śiva while Lāsya is "graceful female dance" promulgated by Pārvatī. As Siva is said to have performed all his dances in the twilight of the evening, his dances are termed Sandhyā Tāṇḍava which includes a special pose called Urdhva-jānu with the right knee up. The Saiva Agamas describe elaborately the Urdhva Tāṇḍava in which Śiva vanquishes Kālī in a dance contest with her. Tiruvelangadu near Madras is said to be the centre for this type of dance in which the right leg is raised right up to the head. Siva is said to have defeated Kāli by this trick and Kāli, being a woman, could not emulate him out of modesty. Another explanation is that by raising his leg right upto his head Śiva restored to his ear an ornament that had slipped during the special dance which, being terrible, is also termed as Caṇḍa Tāṇḍava. As Kālī participated in it, it is also called Kālī Tāṇḍava.

The Trimurti forms the subject-matter of a horizontal course of carving in the round. The background is pierced into good relief, the idea being to make the subject-matter realistic. The place of Śiva is in the centre and Siva is represented by the Anandatāṇḍava or 'sadā-taṇḍava form of Naṭarāja. This form stands for the eternal progress of the dance rhythm on the wheel of cosmic process. Śaiva literature acquaints us with the most interesting particular that Pārvatī was witnessing it standing without participating.

The dancing Siva may now be described. He has ten-hands arranged like the branches of a tree *(bhujataru-vana)*. The right group



"NATARAJA" From Humpi



"NATARAJA" FROM HUMPI
(Greater Detail)

of five hands shows from top to bottom *vismaya*. trisūla, sword, (broken) and ḍamarū, The left group of hands shows from top to bottom ḍamarū, khaṭvān'ga, snake. something broken and *karihasta* (the last standing for energy and indicating circular sweeping movement). His right leg controls Apasmara while his left leg is in ūrdhvajānu with left knee up. Karttikeya and Gaṇeśa are in either side of him, the latter dancing like his father. Bhṛiṅgī stands on the right with folded hands in worship. Kālī (emaciated with her bones showing) stands on his left with her body thrice-twisted and with wild looks, Beside Kāli stands Pārvatī watching her lord's dance. Her right hand is in kaṭva-valambita pose, her left hand holding a lotus. A female chāmaradhāriṇī stands beside her waving the chāmra. Rings can be noticed in the ears of Naṭarāja. His jaṭāmukuṭa shows the skull and a crescent moon. *Udarbandha* is high up in the abdomen. The uttarīya is fastened in three bands of tassels with a long vertical festoon-like clasp in the centre. Besides yajño-pavīta, he wears a very long garland of jingling bells (kinkinis). The god is circumscribed in a prabhāvalī, the edge of which reveals a beaded course. What with the sound of jingling bells, and the pādasaras and nūpuras, and what with the drum-ming of kettle-drums the arch-dancer has created for himself an alcove or abode of sabdānanda, which energises him and invigorates him into a rhythmic movement in which every limb of his body takes part and everything that he holds, carries or wears, has an appropriate part to play.

It is no wonder that Pārvatī, his consort, is left in bewilderment and admiration. The very opposite of his dance performance is the effect on her. Being Devī or Prakṛiti all potentiality and activity must be hers. What is it that she is doing here? She is keeping quiet or in philosophical terminology she is static (stabdha), and sākshiṇī or a spectator. Is it admission of defeat and inactivity? While herbenign form (Devī) is absolutely silent, her terri-ble form, *viz.*, Kālī is out to exert the latent quality of activity. Thus we find Kālī exerting her utmost and fatiguing herself and getting emaci-ated in the affair while her skeltonic appearance and wild looks speak more than anything else for defeat.

In the foreground dances child Gaṇesa utterly oblivious of the corresponding position of Kāli asn Pārvati behind. Nay, his spirit ip one of least concern, lost as he is in the rapture of Siva-tāṇḍava which he is imitating and lost as he is in the ānanda of eating the pudding. Gaṇeśa has four hands-one holding aṅkuśa, another the pudding, and two others showing *abhava* and *gaja-hasta*, the latter two suggesting that they are held in imitation of the two main hands of his dancing sire. As is the father so is the son and what a glorious son to a grand father!

In contrast to Gaṇeśa is seen Kārt-tikṇya on the right of Siva. Kārt-tikeya is mounted on his peacock. His is only a static form like Parvati's, but all activity is trans-mitted to his mount the peacock, which is appropriately depicted as though getting into the trance of

of meghanāda which alone would prompt a peacock to spread its wings. In the present case the meghanāda was the sound which dancing Śiva produces with his kettle-drums. Ere soon the peacock will start its dance when it is assured that the sound emanated from the kettle drums is meghanāda and Kārttikeya is therefore all alert in adjusting himself on the back of his mount. While Kārttikeya is thus involved in a personal concern, sage Bhṛiṅgī with his characteristic skeletonic form brought on by Pārvati's curse, takes care to stand on the side opposite to Pārvati's. With hands folded in worship and with his form bent in devotion, Bhṛiṅgī expresses ecstatic but silent admiration for the Ananda-tāṇḍava of Śiva. This attitude of his shines in contrast to that of Kālī.

Apasmāra is crouching down. His form is portly· In fact, he occupies the entire horizontal ground which appears to form the arena or the raṅga (forum) for the nāṭya that Nataraja performs,. His back receives one of the legs of the dancing God, his head serves as the reception ground for the other leg, while his left hand is raised as though in approbation of the dance performance of Siva. If Evil, such as Apasmāra stands for, could be controlled into devotional subjugation, Siva-tāṇḍava must be said to have achieved the antithesis of human experience. As observed already, there is nothing in this dance-complex that would jar or militate against the spirit of cosmic motion, rhythmic sway and spectacular gratification (Sahṛdayānanda).

The spirit of the sculpture comes out now as in *Dhvani*. The Upanishads say : आनन्दं ब्रह्मेति व्यजानात् ।

" By Ananda, understand that *Brahman* is meant.',

In the present case the Ananda that brims out of the sculpture is śabda - brahma or ṣabda - brahmānanda or " the pleasure which is the result of sound ". By sound in meant the music of sound, that which is described as pleasant as it flows (āpatmadhuram), that which would make the beast, the infant and even the poisonous serpent revel and in such revelry forget its habit.

पशुर्वेत्ति शिशुर्वेत्ति वेत्ति गानरसं फणी

Poet Bāna did not say in vain-vyādhagītibhi rindriya mrgāṇām—when he describes how the music of the hunter entices the deer. The great Saṅkara speaks of deer, elephantc, moths, fish, and bees becoming the victims of the sense of hearing, touch, sight, taste and smell respectively.

The force of Nāda-Brahman or the *Brahman* resulting from nāda is depicted in the adjoining alcove to the right of the dancing Siva, where a miniature form of Naṭarāja is shown as perfect example of rhythm, movement and action dependent on the Mūla or the basic form of dancing Śiva hitherto described (plate II). This miniature form has no prabhāvali (aureole of light) but is juxtaposed within a śabdāvali (aureole of

sound) located in ākāśa. Sabda is something that is felt in ākāsa (śabdaguṇakamākaśam). Hence there is no need for encompasing the god with prabhā. He has eight hands and every hand is engaged in producing some kind of musical sound (tāla). The uppermost right hand beats karatāla (*Tamil Chapla*); the next one holds a different kind of karatāla *Chapla*, the third one beats the side of mridaṅga; the fourth taps the top of a *pushkar*. The left row of hands is similarly engaged. The top one beats the kettle-drum; the second one the karatāla (*chapla*); the third the side of a mridaṅga and the fourth the top of a *pushkara*. The designer of this wonderful Cosmic Process is not satisfied with the rhythmic chamber that he has created for the god. He would like to plunge him literally into an ocean of sound-vibrations. He makes the god hold a big drum (looking like the South Indian *tavil*) under control by placing one of his legs on it alternatively and beat its sides with the other leg. Though in the sculpture the left leg is placed on the big drum and the right one is released as though about to administer a beat on the exposed side of the drum, the angulation of the legs is clearly suggestive of alternating leg movements and quick motion. Thus drowned in the ocean of musical sound-vibrations that the god has himself created, the god leaves the spectator (sahridaya) in the cosmic rapture and doubt as to who is the creator, what was it that was created or for the matter of that what is creation? Or where was it that the sound evolved from, where does it abide and where dose it proceed to? Thus lost in this never-ending doubt of introspective speculation for which there is no answer except the god's Ananda-tāṇḍava, but invigorated by the nectar-like flow of musical vibrations, in volutions, involutions and revolutions, the spectator-world (*Vidagdha-loka*) gets an opportunity through this sculpture to realise Brahmānanada, in the present case *Brahman* standing for Nāda-Brahman or Sabda-Brahman.

"......There has been, in recent years, a widening interest in Music. At the same time it has given the common man a subtle power to mould the standard of contemporary music. He pays the piper and presumes to call the tune. It has made the musician, often against his better judgment, to introduce, at first in small measure and then in increasing doses, types of music that would have condemned him in an older day as one who has lapsed from the chastity of tradition into the seductive by-paths of easy virtue......

Why a particular combination of sounds should evoke pathos or another combination should have an indefinable erotic suggestion cannot be explained; it can only be experienced by those who are born in that tradition."

—From Dr. Alagappa Chettiar's address to the Music Academy

What were the Gramas?

By A. ARNOLD BAKE

(SCHOOL OF ORIENTAL AND AFRICAN STUDIES, UNIVERSITY OF LONDON)

A GREAT many of the mathematical calculations of the modern investigators of the theory of Indian music have been fastened on to Bharata's *pramana sruti*—the last sruti of *pa* in the *sa*-grama which becomes the first sruti of *dha* in the *ma*-grama.

It is true that the position of this sruti determines the difference in sruti-ratio between the two gramas, but it seems not improbable that the name pramana-sruti does not refer to that function in the first place. Probably it indicates the fact that it was the only sruti that could be readily demonstrated in practice. For that reason, that, and no other interval, could serve as a basis for Bharata's practical experiment with the two vinas by which he succeeded in proving that the tones which are said to have two, three or four srutis really consist of that number and then, incidentally,—as a result of that fact—that the octave really has twenty-two srutis, the aggregate of twice two, twice three and three times four srutis.

We must not forget that, at the time of the writing of the beginning of the 28th chapter of the Natyasastra the two gramas were commonly accepted. Every musician knew what was meant when one said "tuning a vina to the *sa* or to the *ma*-grama."

For the experiment described in the prose passage after XXVIII sl. 22 we need two two-stringed and identical vinas. When stating that they should be tuned to the *sa*-grama, Bharata means that the strings have to be tuned to sa and pa, that is to say to a perfect fifth, *sa, ri, ga,* and *ma* to be played on the first, *pa* and the following notes on the second string. *Sa* and *pa* are sounded on the open strings and are consequently unalterable.

That means that on a vina tuned to the *sa*-grama, the *ma*-grama, starting from *ma* —as it should do—cannot be played, as the interval *ma-pa* (on the frets of the first and on the open second string respectively) is unalterably one of our srutis. In order to play the *ma*-grama, the *pa*-string has to be lowered so as to produce the required three-sruti interval after *ma*. That one does on the second vina which now, having the interval *sa-pa* one sruti cut, cannot any longer be used to play the *sa*-grama.

When playing the two *pa*-strings one after the other, one can "hear" the interval of one single sruti. This was the only sruti of which one could be absolutely sure, because it was brought out by putting the *pa* of the *sa*-grama against the *pa* of the *ma*-grama, both definite and universally known tone-sequences.

That seems to be the real meaning of the term "pramana": as one was able to fix that well-defined single sruti into one's ear, one could use it as a standard for measuring the following three successive lowerings of the *pa*-string by one sruti.

The process was aural, not mathematical.

In the difference in character between the two gramas the pramana sruti was only of secondary importance. The characteristic which justified the allocation of all melodies to either the *sa* or the *ma*-grama—something as basic as the modern South Indian

custom of classification according to the natural or the augmented fourth—did not really depend on it.

As this basic difference was known to everyone in Bharata's times, it is not described in so many words when the two gramas are first mentioned, but a little further on, when he explains the alterations of tones, he shows (XXVII, prose after sl. 32) the "dvividhaika-murcchanasiddhih", how one and the same murchchana, viz., the first of the *sa*-grama, can be made to belong to both gramas by means of one of those alterations. In other words, how one play the *ma*-grama on a vina tuned to the *sa*-grama, starting from sa, and not from the normal starting point, *ma*. The only thing one has to do is to use the antara-*ga*, that is to say to play a *ga* of four instead of two srutis, by annexing the first two srutis of *ma*. Instead of a third of five, one has one of seven srutis, which means that, by raising the *ga* by a semi-tone, one changes a minor into a major third.

This is a difference as basic as the modern one between the natural and the augmented fourth.

Now, what to do with the third grama, which we find later, the *ga*-grama, complete with sruti-ratio and all its murchchanas?

The shift of the pramana-sruti, a practical measure in order to make it possible to play the *ma*-grama from its proper starting point, the *ma*, incidentally served to equalise—as far as possible—the sruti-ratio of the two gramas:—

Sa-grama: 4.3.2.4.4.3.2.

Ma-grama: 4.3.4.2.4.3.2.

The indications in the Sangitamakaranda (Baroda ed. sl. 54 and 55, p. 5 and 6) elaborate as they are, work out to something very similar, if it can be presumed that the *ga*-grama starts from *ga*, in the same way as the other two started from *sa* and *ma*. Its ratio is: 4.3.3.3.4.3.2.

This looks like a theoretical construction in order to bring out the only variation by sruti-shift left when one keeps to the two moveable tones in the gap between the pillar tones *sa* and *pa*. The second note of the series remains a three-sruti tone as before, but what was 2.4. and 4.2. before, now becomes 3.3.

The three-sruti tones in succession may be something one can play but certainly do not correspond to a basic division comparable to the ancient minor and major third or the modern natural and augmented fourth.

The urge to have a *ga*-grama with sruti-shift may have been caused by the feeling that as *sa, ga,* and *ma,* are the only tones of divine origin the third of this triad should have a grama comparable in construction to the other two, even if it had to be relegated to heaven right from the start.

If one accepted the fact, however, that a grama was but a sequence which brought out a basic difference in character—so to say, a new genus—and that the shift of the pramana sruti did not constitute a *sine qua non* for the formation of a grama, one could postulate a *ga*-grama indeed,—one which does not necessitate any sruti-shifting.—and elevate the *ga*-jati of the *ma*-grama to the rank of an independent grama. That jati, that gramaraga, alone introduces the feature destined to become the modern division line, the augmented fourth,—an effect at least as stirring in a melody as the use of either the major or the minor third.

That may be the explanation of the special mention of that tone-sequence in the *Harivamsa* (adhy. 94. sl. 22) in which women are said to sing about the descent of the river Ganga "a gandharagramaragam"—a gramaraga, going down as far as *ga*—in other words the *ga*-jati, so striking on account of its augmented fourth.

The fact remains, however, that this sequence is only a *jati* and not a *grama*. One

might go so far as to state that the gandharagramaraga, by assuming exactly that function which had been the *raison d'etre* of the two gramas—the creating of an entirely new genus—killed the ancient concept. The two gramas mutually excluded one another, in the sense that one could not play the untransposed *ma*-grama on a vina tuned for the *sa*-grama and vice-versa. The *ga*-jati, while remaining within the existing framework of the gramas created a wholely new melodical aspect, and thus made the gramas as such superfluous.

Historically seen it shows in the strongest possible way the emergence of the now paramount multiple jati-gramaraga-melakarta principle, as opposed to ancient two-fold grama principle.

The Music of the Vedic Age

By ALAIN DANIELOU (Shiva Sharan)

WE HAVE very few documents which we may call historical on the earlier periods of Indian music. Yet we know for certain that most of the ancient peoples of the Middle-East and Europe considered India as the Cradle of Music.

Curiously enough the earlier available foreign references to the antiquity of Indian music seem always to refer to Shiva as the originator of music and do not mention Vedic chanting nor the Vedic Rishis such as Narada. The historians of Alexander relate that the Indians counted six thousand years since the day when Dyonisos, that is Shiva, had taught to mankind the arts of dance and music. This date seems to tally quite well with the chronology of the older puranas.

We may therefore come to a conclusion, which will be confirmed by later Indian writers of music, that there are two different musical traditions, the one represented by Vedic chanting and the other mentioned as profane music in the puranic traditional lore. It is quite difficult in the present state of our knowledge to form a definite opinion as to which one of these systems may be the more ancient. A few foreign scholars have noted that the Sama chanting presents certain peculiarities, such as the adding of supplementary syllables to the text of the hymns so as to suit the traditional melody. This led them to put forward a theory that the melody was anterior to the verses or at least was an ancient one belonging to another culture and was adapted to the Vedic text when the Aryans came in contact with more musically inclined earlier inhabitants of India. This theory may of course be found objectionable since it implies already so many guesses on the origin of the Aryans, the cultural history of India and the origin of music. Yet there is here no doubt a complex problem and it is quite possible that some day archeological and musical research in India may enable us to solve it.

At present India possesses in Vedic chanting the oldest dated form of music that has been preserved almost unaltered in the world. Whatever the view we take of Vedic history there is no doubt that the Vedas are chanted today almost exactly as they were chanted two or three thousand years before Christ. The system evolved to preserve these chants through this immense period of time is a very intricate and unique method which prevents any alteration of the singing and which is known by the name of *Vikritis*. In this method the verses are chanted by repeating small groups of

syllables in different orders making the most complicated patterns. If we represent the words or groups of syllables by numbers the main vikritis will be as follows:—

Krama: 1 2 2 1, 1 2 2 1, etc.

Jata: 1 2 2 1. 1 2, 2 3 3 2 2 3, 3 4 4 3 3 4, etc.

Ghana: 1 2 2 1 1 2 3 3 2 1 1 2 3, 2 3 3 2 2 3 4 4 3 2 2 3 4, etc.

Other sequences are known as *Pushpamala, Shikha, Rekha, Dhvaja, Ratha,* etc.

Each Veda is sung in a different style and uses a different number of svaras. Thus the Rig Veda is sung on three svaras called udatta, anudatta and svarita. The Yajur Veda is sung on four svaras or five; the Sama Veda is sung on seven notes. These seven svaras of Sama chanting are known as Prathama, Dvitiya, Tritiya, Chaturtha, Krushta, Mandra, and Atisvarya. Besides the main Vedas there are parts of Vedic literature which are chanted in a distinct manner. Thus the Shatapatha Brahmana is sung on two svaras having only Udatta and Anudatta but no Svarita.

The ancient classification of the Shikshas which calls Archika or scale of one svara the scale of Rig Veda, Gathika or scale of two svaras the scale of Yajur Veda and Samika or scale of three svaras the scale of the Sama Veda, may be interpreted as meaning that each svara is counted with its three positions Udatta, Anudatta and Svarita. This would give us a three note scale for Archika, a pentatonic scale for Gathika and a heptatonic scale for Samika. Those interpretations however do not exactly correspond to the fact of Vedic chant as it is found today.

The most elaborate chant is that of the Sama Veda. Of this there are several styles or Shakhas. The Kautuma Shakha and the Ranayani shakha are the only ones commonly found today. Within each shakha there are different varieties of chant known as *gana-s* such as Aranya Gana, Vehya Gana, Chandra Gana, etc.

At the time when the Vedas were compiled Vedic chanting appears to have been the main form of religious chant, but the Vedic shikshas tell us that there existed also evolved forms of profane music. The Vedas mention a number of musical instruments though these were apparently never used in ritual music. The Naradiya Shiksha gives us the relation of the svaras of Vedic chant with those of the flute. We can thus find out some of the particularities of the music of that age, as for example the fact that the scale was then descending and not ascending as it is generally today. This will give special importance to the forms of music which have kept that peculiarity.

It is quite likely that the elaborate profane music mentioned in the technical literature accompanying the Vedas may have been the very Shaiva music spoken of by ancient foreign travellers and might represent a very ancient tradition of Dravidian music which could take us back to the period of Mohenjo Daro. Before we can however come to any conclusion on this subject it will be necessary to extricate the study of South Indian music from the Sanskritic theory superimposed upon it and to study the remains of ancient musical systems found scattered in the popular music of different castes and tribes in the different parts of India. This would be necessary to corrobrate what might otherwise appear as a far fetched theory.

Some Aspects of Musicolgy

By Professor R. SRINIVASAN, M.A.

'Musicology' is a word which has come into use quite recently; standard modern dictionaries do not contain this word; it is the Oxford Compendium to music that refers to it and explains its meaning. Considering its recent origin the amount of currency it has gained is remarkable. The word may be taken to cover all knowledge relating to music except actual performance. It has a very wide range and covers topics of great cultural and aesthetic interest. Generally people mean by musicology only the theoretical aspect of music such as the shrutis, mela-scheme, derivation of janya ragas and so on. This is only a minor part of musicology. Let us consider in a general way some of the aspects covered by musicology.

1. *Historical*: As human society evolves its ideas and reactions to outside world also evolve, it gets wider and ever-widening experiences; and so its concepts of right and wrong, beautiful and ugly, justice and injustice also evolve. Of course there are certain fundamental basic truths which are eternal and unchanging. Apart from these our reactions in general to the objective world and our sense of values evolve as our life, our soul evolves. And so music, an effective expression of the soul of a nation, also evolves. The music of to-day is certainly different from what it was in the time of Ramayana or Mahabharata; but it has *evolved* out of the ancient basic pattern. Any one interested in the study of human evolution in its various aspects cannot but be fascinated with a study of the evolution of our musical ideas leading up to the present. A knowledge of this background will help one to handle the present day music in correct form and in right perspective.

2. *Mathematical*: A study of shruti-intervals is greatly helped by mathematics. Also the possibilities of further evolution of our raga system and tala system can be explored with the help of mathematics. Without actually counting one by one we can say how many janya ragas of a given pattern can be derived from a scale. In tala manipulation it is mainly a matter of arithmetic, but aesthetic considerations limit our choice. An elementary knowledge of permutations and combinations will be of benefit in this line of study. Just as a problem worked at a desk by a scientist led to the discovery of the planet Neptune, it is quite possible that some purely mathematical relation may suggest some new possibility in the field of music. Mathematics and music have gone hand in hand in ancient Greece. Plato insisted on a knowledge of music and mathematics on the part of any one who sought admission to his school. Similarly Pythagoras laid down the condition that a would-be pupil should know geometry and music. I frequently refer to the three 'M's, Music, Mathematics and Mysticism; music and mathematics together lead to true mysticism.

3. *Scientific* (Acoustices): Music is based on sound and a knowledge of sound from a scientific standpoint will be an advantage. For a performance to be completely effective several factors need to be considered and utilised. Voice production (of the kind required for the particular system of music in view) can be done scientifically *more* quickly than otherwise. The concert hall has to satisfy certain conditions if the music performed is to come out at its best.

Especially in dealing with musical instruments and their structure some scientific knowledge comes in handy. A knowledge of the quality of the material used, of the prin-

ciples underlying *resonance*, of the laws of vibrations of strings and air-columns and such other matters is very valuable. Of course some people deal with instruments in an empirical way, but a scientific approach will save time and ensure correctness.

4. *Geographical*: Some persons may wonder where geography comes in here. But a little thought will explain the point. It is a well-known fact that climatic conditions of a place have a great influence on the voice and the materials used for instruments. It has been observed that in certain areas the voice has a natural tendency to be nasal; the climate at times influences even vocal inflexions. The languages spoken in these areas bear the stamp of this climatic influence. Similarly in some climates the average voice is subdued, soft and mellow while in some other places it is bold, vibrant and forceful. This is an interesting branch of study which it is worthwhile to take up for serious research.

5. *Psychological*: All fine arts directly act on human emotions and music especially has profound influence on our inner nature, feelings and thoughts. This has been recognised at all times. Ragas, or melody moulds, are unique aesthetic entities, each with its characteristic influence and emotonal effect. To subdue an angry cobra, to calm a truculent child, to quieten a troubled mind, music is an effective weapon. The vibrations set up by music do not stop with the ear; they induce vibrations in our subtle nature; the entire human nature is affected by them. This aspect has not received much attention. There are many yet unrecognised effects of music whose study will yield wonderful results; a new vista of knowledge will open out, to be put to use for the welfare of human society. The power of music to cure diseases has been recognised in ancient times. Muhammad Hafid deals in detail with the therapeutics of music and gives hints for the use of certain musical scales for certain diseases.* A Chinese book speaks thus of good music:—".... under the effect of music, the five social duties are without admixture, the eyes and the ears are clear, the blood and the vital spirits are balanced, habits are reformed, customs are improved, the Empire is in complete peace." Here is a fascinating line of study and research of great practical value.

6. *Pedagogy*: The teaching of music is another interesting branch of musical studies. This subject has received little attention so far. There is no point in bemoaning the passing away of the old *gurukula* system. We cannot bring it back. An intelligent system of musical instruction related to the nature of the musical art on the one hand and the psychology of the learner on the other has to be evolved. Nowadays people who study music are not all out to become professionals; many study the art in the College stage with a view to acquire the power of intelligent appreciation of the art and help its cultural growth. Hence the accent in such cases is on the cultural rather on the performing side. So the scheme of musical studies has to be planned so as to meet the needs of the various groups of people who come to study music.

Musicology deals with all these aspects and many more.

But all this will not serve any useful purpose unless it helps the art to grow and expand into wider fields and "pastures new". The performing artist is as important for this progress as the musicologist; these two groups must co-operate and work in amity; only then the progress of the art on right lines will be assured. I have often heard people belittle the value of musicology and ask, "where does all this theory and academic study lead us to? We are concerned with the art as practiced. If a person without

* **Note—Vide article on "Doctors now use Musical Therapy" in the SUNDAY STANDARD of 30-8-1953.**

bothering his head about all this musicology can sing well and correctly will that not do ? After all the final aim is to sing or play well." Quite so. In music we have always had the lakshya and the lakshana, and it has been held that lakshya is the more important. But what maintains the correct standards in lakshya is lakshana. For the proper development of music lakshya and lakshana must go together. I know there are some who can sing a raga very well, without any knowledge of swara. We say, he sings from "lakshya." They are popular singers too. But can we call them "musicians" ? Certainly not, we may call them singers. Some children learn to sing from hearing gramaphone records; some of them have good voice and reproduce the record with remarkable accuracy. Can we on that account say that they know music Something more than mere skill in singing is needed to make "music" out of "singing". And so our ancients called music a *vidya* as well as a *kala.* Fundamental principles covered by musicology find adequate and proper expression in practical music. One should help the other; to divorce one from the other is the greatest disservice one can do to the Great Muse of Art. Books on music which have come down to us from our forefathers are all books on *lakshana,* are treatises on musicology and not books of songs written in swara-tala notation. We value them because they are *lakshana-granthas.* The lack of co-operation between the musicologist and the performing musician (the professionals) which characterises the present day world of music has led to an undesirable state of affairs. In the words of Mr. K. V. Ramachandran, "Intuition is all but dead and the materials of the art are lying about us in chaotic confusion, not understood and not cared for; and the art has stopped at the level of the professional executant, with whom the art is a means to an extra-musical end. The executant is like an actor preoccupied with the tricks of manner and inflexions of voice, more than the message of music. Without wishing to decry the human media through which the art has to propogate itself, one may distinguish between the art and its handmaid, between music and the musician who interprets it .... The professional musician is too much in the picture and he has revealed an amazing capacity to throw music itself into the background. We do not engage an actor to expound the drama or literature, but for expounding and interpreting music we invariably choose a singer, or player, forgetting that there are vast domains of knowledge beyond his ken, with which he is not only not familiar, but which he has never cared to equip himself with. It is just here that the musicologist of the *right kind* could render valuable services." He goes on to say, "One need not be surprised that under the present day conditions our music which was once a hyper-aesthetic poetry, has turned prosy and bids fair to end itself as a debased and impoverished jargon; and all theoretical disagreements of the present just relate to the tweedledum and tweedldee of that jargon." When we think of the dramatic art we think of Kalidasa, Bhavahhuti, Shakespeare, Goethe and so on and not of particular actors who acted the drama and rendered the characters. But in the music of the present day undue accent is laid on the "performing" to the neglect of the inspired art of which the performer is, (in most cases, an inadequate) exponent. Inspired makers and codifiers of music will remain for ever as great figures in the pages of history while popular singers may be forgotten. Music, because its appeal is primarily to human emotions, cannot cut itself away from intellect. It is in the synthesis of Intellect and Emotion that Intuition, which is above both but includes both, is born.

It is a mistake to think that musicology has nothing to do with practical music. It is just the other way about. It has a direct bearing and exerts a wholesome influence on the practice of music. A performing musicologist will be a great asset. Many of the pitfalls into which the ordinary profes-

sional sometimes falls would be easily avoided. Several deficiencies which we note in the concerts of the present day would not be there if the singer were a musicologist also. I do not propose to detail all these deficiencies. Let me however just refer to a few noticeable flaws. The primary function of Art is to produce maximum effect with minimum effort. The whole concert will have to be well thought out and planned to serve this end. Frequently we find things happening the other way; with tremendous effort the musician produces poor effect. He must study himself, take note of his limitations and strong points and so blend them as to produce an aesthetic effect. If there is a handicap of the voice he has to use his knowledge of acoustics to produce the right kind of voice (of course, subject to inborn limitations). Each one has some special line along which he can express his music best; he has to explore and find that line and concentrate upon it and make his special contribution. Improvisation and originality (*Kalpana, Manodharma*) are the very life of our music. A musician should always be on the look-out for discovering some new rendering, some new way of presentation, some new phrasings revealing some hidden beauties in the raga and so on. Even in arranging the programme of a concert the various items have to be chosen with a view to aesthetic effect. I have seen several concerts being flat solely on account of a badly arranged programme. It is not my idea here to give any suggestions on programme-making. Forethought is necessary and also some knowledge of human psychology. The prformer should feel *en rapport* with the audience, sense their raction and use his art to pull them along with him. Of course all this requires a certain degress of culture and musicology just supplies that useful and indispensible element.

Raga-Ragini Paintings

By G. VENKATACHALAM

THE PIONEERONG work of Dr. Ananda Coomaraswamy in making a critical study and careful classification of the large output of the mediaeval paintings of India has been of considerable help to others who followed him, in not only opening up a new field for research and study of an interesting phase and period of Indian art, but also in indicating its prominent features and salient points and thus removing a mass of confusion that once existed in the minds of the students with regard to this art. There was a time when even the best of European connoisseurs of Indian Art confused the Hindu art of Rajput painting with its later development, the Islamic art of Mughal painting, and often did not know the difference between such strikingly different styles as the Jaipur *Kalam* of the Rajasthani School and the Kangra or Basholi *Kalams* of the Pahari Schools of Rajput Painting. The little details in dress, ornamentation, background, grouping, facial type, colour-scheme and composition, all these were not propertly studied and made use of to fix the approximate dates and the different schools of painting of that period.

Though later students like Goetz, Gobileuw, Gangoly, Ghose, Mukandalal and others have added more valuable materials and dealt with other aspects of this art not touched by Coomaraswamy, for a long time to come, the latter's book "Rajput Painting" (in two volumes) has been the standard work on the subject. The fixing of dates,

styles and schools in the case of all ancient arts is at all times a hazardous task. and Coomaraswamy has, no doubt, with the insufficient materials at his disposal and working single-handed, committed a few errors in mixing up the sub-schools of this painting, such as Jammu for Basholi or Basholi for Mandi; but considering the time and the meagre materials at his command then, his was a remarkable achievement. It is much easier now to classify Rajput paintings into their different sub-schools and styles, as there are more researchers now in the field and more materials are now available.

Dr. Coomaraswamy considered the Ragini series of Rajput paintings in his collection the earliest examples of that art and fixed their date as early sixteenth century; later researches showed that the Basholi primitives were of earlier date than the Ragamala series, though both revealed almost the same pictorial qualities. But it was Coomaraswamy who first drew the attention of the world to the significance of this unique feature in Rajput painting, that of interpreting abstract things in terms of pictorial representations. Human passions, Nature's moods, Musical Melodies, all these have been treated in a fascinating and in an intriguing manner in these pictures. The most well-known of them are the Raga-Ragini and Nayaka-nayika series which have received considerable attention at the hands of students, art-lovers and connoisseurs.

It is often asked how far these pictorial representations of ragas are true to musical art and science and whether there is any systematized thought behind them; do they actually convey any meaning to the musicians and composers and is there any traceable relationship between the melody and its pictorial form as conceived by these old artists? I have heard learned musicians repudiate any such associations; and in fact, at the All-India Musical Conference at Lucknow in 1925, a discussion was started on this subject among a small group of friends, and I found that they considered these Ragini pictures as far-fetched and fantastic. A Ragini picture is, at best, in the happy phrase of Percy Brown, "Visualized Music." It is not an attempt to combine the arts of music and painting in any conscious manner as ordinarily believed, but it is the artistic transmutation of a *bhava*, emotion or sentiment, evoked in the composer or the hearer by a certain melody, and rendered into beautiful forms and colours, conveying the special mood or passion which that particular melody has as its inherent quality. If art is expression, then every mood or passion can be expressed in terms of allied arts; and if architecture can be called "frozen music" (rightly so) a Ragini picture can well be called "visualized music."

It is really difficult to trace the origin of this method of picture-making or the causes that evolved it. It is, however, certain, from examples extant, that they may have originated between the 15th and the 16th century and had for their inspiration the rich Sanskrit and Hindi literatures, which were of considerable poetic beauty and descriptive power. Folk-songs, devotional hymns, religious poetry and Bhaki-cult were in their ascendency during that period; saints and singers wandered over the land gladdening the hearts of men: Vaishnavism and Mysticism inspired men to higher life and nobler arts and thus it came to be that the period was rich in artistic creation. The Rajput painting is the epitome of the lyrical fervour of that culture as the Ajantan frescoes are the epitome of the intellectual achievement of the Gupta period.

And now, what are Ragini pictures and what is their aesthetical significence? A Rag is a melody-mould or melody-type, containing a series of notes within an octave. It is the basis of melody in Indian music. Raginis are the feminine modes of Rags. Each Rag has a particular sentiment, mood, passion, and is associated with a particular time, season and occasion. The musical

character of different Rags is well-known to musicians in India though they question the mental visualizations of them in terms "of faultless lines and palpitating colours." It is conceded, for instance, that certain Rags should be sung only in the morning time and certain others in the evening time; some to be sung in the time of the Spring and certain others only in the Winter. There is, in fact, an elaborate classification on the subject, and Rajah Sir S. M. Tagore thus describes the passions to be associated with tne six principal Rags:—

"*Srirag* is to be sung in the dewy season and represents love. *Vasanta* is the rag of the Spring and is allied with the emotion of joy. *Bhairav* is the rag of asceticism and reverence. *Pancham* is the rag of the calm night; *Megh* is the rag of the rainy season and is allied with the emotion of exuberant joy such as the coming of the rainy season; *Nattanarayana* is the rag of battle and fierce courage."

Mr. Lakshmana Pillay, an accomplished South Indian musician, gives another interesting description of the emotions associated with the different Rags:—

"*Todi* and *Bhairavi* represent majesty and impress one like the march of a stately king, decked in all his regal glory; *Asavari* and *Punnagavarali* are wrapped in melancholy, like one pleading the cause of a sovereign unjustly deposed from his throne and power; *Girvani* and *Vasanta* look serene and subdued like a sage sitting in a lonely forest or on a mountain, calmly contemplating the beauty of the universe; *Mohanam* and *Purvakalyani* appear like a coy maiden hiding her love as a rose does its blooming petals beneath its bower of green, but withal conscious of its beauty and attractiveness; *Nilambari* and *Yadukula Kambodhi* come submissive and imploring, melting the soul into streams of tender devotion like a true *bhakta* full of prayers in the presence of God. Thus each rag comes and goes with its store of smiles or tears, of passion or pathos, its noble and lofty impulses, and leaves its mark on the mind of the hearer."

There are anecdotes told of how great musicians like Tan Sen, Thyagaraja, Naik Gopal, Todi Sitaramayya and others produced the conditions and emotions associated with them by singing appropriate rags and thus wrought what appeared musical miracles. It is this inherent power in music that these pictures attempt to indicate, if not actually illustrate.

Take for instance, a popular rag like *Todi,* which is considered as one of the brides of the *Vasant* rag. It is generally represented by a young woman, clothed in a snow-white saree and perfumed with camphor. In her hands she holds a vina and a garland of flowers. A deer follows her attracted by her music. In the foreground there is water and lotus, a common motif in all these pictures. The background is a bright sun-scorched landscape, indicating that this particular rag is sung at midday. *Asavari* Ragini has a young woman seated on a carpet beneath a sandal tree at the foot of a grassy hill surmounted by a tower. Cobras are attracted by the music and crawling all round; clouds gather in the sky with streaks of lightning. Ragini *Gaurimallar* is represented by a young woman of blue complexion, standing on a grassy hill between two flowering trees, dancing and singing to the vina, while peacocks are attracted by the music. Heavy clouds, rain and lightning keep company in the sky. *Pancham* is shown by a picture of a shower in the hot weather and a band of musicians playing round. Peacocks spread out their tails and cry in joy, and frogs sit round and croak. The leaf-buds of trees show new red shoots; the cattle hold up their heads refreshed; water fowls gather round the parched pool and over-head a horde of white herons fly across. *Megh* rag is a delightful little picture of Krishna

dancing with a lotus bud in his right hand and a garland of flowers round his neck, surrounded by a group of girl-musicians with different musical instruments in their hands with which they accompany the dance. The foreground has water, flowers and birds and in the distance of the background, hills and town. Black rolling clouds threaten to deluge the place and there is the joyous expectancy of rain everywhere. There are, of course, other different versions and representations of the same theme but the main motif is mostly the same. They are not mere pictorial phantasies revealing the extraordinary imaginative perception of the old maters, in giving forms and shapes to intangible things as human emotions, abstract melodies, seasonal variations and such other things, but conscious creative effort to interpret the deeper problems of life and art. It is the resultant of the conscious realization of the underlying unity and harmony of all life, and, therefore, of all arts.

These melody pictures have very striking and interesting pictorial qualities and are aesthetically very appealing. There is a vigorous archaic style about them; the colourings are bright and pleasing. They are by no means such highly refined and daintily finished pictures like the Mughal portraits or Kangra miniatures. The figures are often crude; they have nothing of the charm and fascination of the bewitching profiles of the women of Kangra artists. In technique also they are far below the highly finished and exquisitely coloured works of the Kangra Masters. But in other respects they are unique, colourful and vital. Their main features are summed up by Coomaraswamy as follows:—

"The borders are pink with yellow bands above and below; the horizons are high with room for a band of dark sky, passing into a strip of clouds. Sometimes there are also represented snaky red-gold lightings and falling rain. A comomn motif is the representation of water and lotus in the foreground. A characteristic feature is the representation of floating draperies and of coloured garments seen through coats and skirts, yellow and white. Night scenes also appear in these series. The heroine's eyes are large like lotus flowers; tresses fall in heavy plaits; breasts are firm and round; thighs are full and smooth; hands like rose flowers; gait dignified as any elephant and their demeanour is demure." Apart from their technical and aesthetical merits, these little pictures constitute "a veriable *tour de force* of mental visualization and imaginative interpretation in the art-history of the world."

"JUST AS the morning mists are dispelled by the rising sun, so the veil of sound upon which the likeness of the real that lies behind is limned may be thinned away and in places altogether dispersed. Rents and gaps will appear through which the world of value is directly visible. Through these rents the musician's vision will penetrate into the real work itself, and, for so long as he remains in contemplation of it, he will share the privilege of the mystic."

—*C. E. M. Joad*

Concordance with Sruti in Karnatic Melodic Music

(A MATHEMATICAL STUDY)

By C. S. AYYAR, B.A.

N.B.—The following notation will be used in this article: The sapta-svaras will be denoted in the abbreviated forms Sa, Ri, Ga, Ma, Pa, Da, and Ni. The capital letters will represent the notes of Sankarabharana *Mela*, or the Diatonic scale, or the white keys of the Piano; while the corresponding small letters ri, ga, ma, da and ni will represent the other five svarasthanas of the Vina or the black keys of the Piano.

The most important factor in melodic music of to-day is that of singing true to the drone; this fact has to be recognised in the matter of the frequency ratios to be found in music. In the Tambur sruti, there are three shadja strings and one Panchama string, tuned as lower Sa, Sa, Sa and lower *Pa*, but twanged in the reverse order, Sa being the chosen fundamental pitch. The theory of consonance must envisage this fact of the drone. It is needless for me to observe that *the extreme end-svaras of the gamakas* must coalesce with Sa and Pa, or Sa or Pa. In the process of singing, there are several svaras, *prolongable* in the octave, besides Sa and Pa. The *test* is atleast a prolongation by the violin bow of the svara to six matras of time, without any gamaka or movement.

My study of the fretting of the South Indian Vina, as early as 1939 and again in August, 1952 with an eight hour sitting with the Vina tuner, has disclosed beyond doubt that it is fretted with the following relative frequences at the several frets, for the correct *Melam*, Sa being 1.

CHART (Not to Scale)

Meru (————)

String	Sa	ri	Ri	ga	Ga	Ma	ma	Pa	da	Da	ni	Ni	Sa
	1	16/15	10/9	32/27	5/4	4/3	45/32	3/2	8/5	5/3	16/9	15/8	2
String	Pa	da	Da	ni	Ni	Sa	ri	Ri	ga	Ga	Ma	ma	Pa
½ of	(3/2	8/5	5/3	16/9	15/8	2)	135/128	9/8	6/5	5/4	4/3	45/32	3/2

Only one octave is shown in the chart above. Of course, the lower Pa string is behind the Shadja string in the position of the Vina as ordinarily held.

I should here refer to the ancient Hindu theory of twenty-two srutis in the octave. The formulation of their relative frequencies by a study of Sanskrit Texts has caused any amount of discussion amongst Sanskrit Scholars *cum* Music Theorists, e.g., Deval of Bombay, Bhat Khande and others. Now-a-days, the frequencies given below, as enunci-

ated by Fox Strangways, have been accepted *plausibly* as those of *Bharata-Mata*. This follows Helmholtz, *vide* his "Sensations of Tone", wherein the latter refers to the tuning of the lute in the Persian and Arabic systems on the basis of the fourths, (i.e., of Sa--Ma), which, *prima facie*, must have travelled up from India, while the Greeks knew of the tuning of the strings by fifths (i.e., Sa-Pa basis). They are given below:

Sa	ri	Ri	ga	Ga	Ma	ma
1;	(256/243, 16/15);	(10/9, 9/8);	(32/27, 6/5);	(5/4, 81/64);	(4/3, 27/20);	(45/32, 64/45)
Pa	**da**	**Da**	**ni**	**Ni**	**Sa**	
3/2;	(128/81, 8/5);	(5/3, 27/16);	(16/9, 9/5);	(15/8, 243/128);	2	

Thus each fret of the Vina can be represented by only one of the twin ratios for each of ten frets, besides Sa and Pa, differing by a comma R.F. 81/80. A comparison of the above with those of the Vina in actuality will show that except in two instances of ri and da, the lower frequency of each set of the twin ratios has been placed on the *Shadja* string of the Vina.

The wonder of the Vina fretting, in hard wax, lies in the fact that the 2nd, 3rd, and the 4th partials or overtones, represented in the mid-octave by R.F.'s 2, 3/2 and 4/3, and the 5th partial by two R.F.'s 5/4 and 5/3 are obtainable both from Sa, Ma, and Pa on the frets. Incidentally, it may be observed that the fact of the 5th upper partial had *not* been noticed by Ahobala, the authority for Hindusthani music.

We realise, however, in the play of melody on many occasions, intermediate frequencies between those placed on the Vina; they are actually played by the pulling from a lower fret to produce the required Svara, as defined by the twelve frets.

The next question, we have to ask ourselves, is whether all these twenty-two frequencies, as enunciated by Fox Strangways, occur in our *modern* Karnatic classical music, and whether they satisfy the principle of consonance with Sa and Pa of the drone. I may, as well, state here my definite conclusions, come to by several practical methods.

The complex ratios 256/243, 32/27, 81/64, 27/20, 64/45, 128/81, 243/128 *cannot* be consonant with Sa or Pa of the Drone (Sruti).

Now for the study of the prolongable svaras, already alluded to:

These svaras are of relative frequencies 10/9, 9/8, 6/5, 5/4, 4/3, 3/2, 8/5, 5/3, 7/4, 9/5, and 15/8, Sa being 1. We have also to include in this list, 7/6 and 7/5. It is a difficult matter for the voice to produce the interval 16/15. Examples are plenty. The single case of prolonged Suddha rishaba (Karnatic nomenculture) is found in the Punnagavarali song and it is less than a semi-tone above Sa, as tested by me. The recent instance, noticed by me of prolonged ri in the *Vasanta* kriti (Harihara Putram of Dikshitar) requires a test. The Pratimadhyama, in the region of 45/32, is always in gamaka, generally associated with Pa, and *no* prolonged example thereof has been noticed by me in compositions:

A word of explanation may be necessary regarding R. F.'s 6/5, 7/4 and 9/5 which are not met with on the Vina on the Sa string. R.F. 6/5 is the Sadharana Gandhara at the 6th aliquot part of Shadja string from the meru; R.F. 7/4 is the Kaisiki Nishada coalescent with Shadja; R.F. 9/5 is the Kaisiki Nishada coalescent with Panchama. R.F. 7/6 is a *Komala* (meaning lower in pitch) Sadharana Gandhara, coalescent with Sa and Ma. R.F. 10/9 is Tri-sruti Risha-

ba and R.F. 9/8 is Chatursruti Rishaba; and both are prolongable notes and found on the Sa string and Pa string respectively.

The so-called srutis, to my mind, arise in gamakas between *prolongable* notes, which, in some cases, are less than a semi-tone (16/15). Svaras coalescing with the drone are the upper partials of Sa and Pa, (or *Svayambhu* Svaras) brought down to the compass of the human voice. For Shadja, they are 3/2, 5/4, 7/4, 9/8, 11/8, (13/18 ?) and 15/8. For Panchama, they are 3/2 times the above ratios.

There are other types of concordance of svaras, either by a rise, or a drop (inversion), of 6/5 and 5/4 from Sa, Ma, and Pa, besides 4/3 and 3/2 recognised by the ancients, that can exist between *prolongable* notes.

A study of my violin curves by a physicists suggests another type of concordance in *gamaka,* namely, an inversion of 7/6 from Sa, Ma and Pa, as the *frequencies* 8/7 and 12/7 are proved satisfactorily to exist in our music. They are at the 8th aliquot part of Sa and Pa strings, *vide* my articles 'Microtonal Variations in Frequencies in Karnatic Music I & II' appearing in issues of 'Current Science,' Bangalore, for August, '49 and February, '53, respectively.

"In Begada Da, the gamaka is from R.F. 5/3 to R.F. 12/7. In Madhyamavati Ri, the gamaka is from 10/9 to 8/7. In Saveri ri and da, the gamaka is from 25/24 to 16/15 and from 25/16 to 8/5 respectively. (I refer here to the Andolika gamakas in the same svara). Also, Thodi ga oscillates from R.F. 10/9 to R.F. 7/6.

"Quarter-tone intervals of 25/24, 21/20 and 36/35 are noticeable between some of the prolongable notes, mentioned above."

The *Parimaana,* or extent of gamakas in the established ragas of our music is indeed difficult to understand and exhibit. In allied rages, they are different; nay even in the matter of ascent and descent in the same raga. They have to be learnt by the ear.

The seven svaras and twelve frets or keys in the octave are world-wide facts today. But the world's *melodic* music cannot therefore be said to be alike. Despite the original cultural unity of the Sapta (7) svaras, 22 srutis and the later 12 frests on the South Indian Vina to the octave, or the 12 resonant strings in Northern Indian Stringed Instruments, the bases (or Bani) have immensely changed for South Indian music. The jumps and reaches from Svara to Svara by a harmonic interval of 7/6 or 6/5 or 5/4 are very common in Karnatic music.

To exemplify the existence of such harmonic intervals would require a practical demonstration on the violin by means of a four-finger technique on the strings to show gamaka movements. To conclude, harmonic series largely prevail in the classical music of South India today, which differentiates it from Northern Indian or Hindustani music. Nay, the very bases of Karnatic music have changed, in my opinion, from the advent of the modern South Indian Vina, with its 24 frets in the two octaves, called "Madhya mela Vina", which has *discarded* the Suddha Madhayama string and retained only the Shadja and Panchama strings. These features are our valuable heritage.

Speech and Song and Silence in Ancient Sanskrit Literature

By K. S. RAMASWAMI SASTRI

THERE IS an old English proverb that speech is silver but silence is gold. The silence referred to above is not the silence of ignorance but the silence of wisdom. Such silence is diamond whereas speech is silver and song is gold. Socrates who was one of the wisest of men felt the awful mystery of things and said that he knew nothing and that he had also the wisdom to know that he knew nothing. If he knew nothing we know less than nothing and yet strut on the stage of life with a swaggering air and declare that we have a complete and perfect knowledge of everything. Thus we fools rush in where angels fear to tread. Human speech is often only the crackling of thorns under the pot. We are all prone to talk too much. But as we get wiser and see deeper into things, we get less and less fond of speech and more and more fond of silence which is really only speech trailing off into silence. This is because the deepest and the wisest and the highest things are difficult to comprehend and impossible to define and express. Aldous Huxley says, well, "From pure sensation to the intuition of beauty, from pleasure and pain to love and the mystical ecstacy and death—all the things that are fundamental, all the things that to the human spirit, are most porfoundly significant, can only be experienced, not expressed. The rest is always and everywhere silence."

But song steps in where speech leaves off, when the tongue becomes silent because of the mystery of things, the anguish of grief or the roar of anger or the joy of laughter or the cooing of lovt or the exclamation of wonder exprsses itself in sound (Nada). Sabda is certainly spiritual but Nada is even more spiritual and is nearer the inexpressible. The white glory of Ananda dazzles our eyes and shuts up our mouths. But when such glory is refracted by the prism of the asthetic mind into the many coloured tints of the Rasas, the *Saptaswaras* express the *Navarasas*. It is only when Imagination and Emotion colour intuition that sound comes into play. When later yet the Intellect and Reason intervene and are coloured by Imagination and Emotion, then words begin to assert their empire. When a presence of all these factors occurs we find a harmonious blend of Rasa-Bhava and Raga-Bhava and Sahitya-Bhava.

But even after the realm of words is left behind, we can with the help of musical sounds, try to express, with varying success, the inexpressible. Tagore says in *Gitanjali,*

> "I touch by the edge of the far-spreading wing of my song thy feet which I could never aspire to reach."

He says in the "Music of East and West":

> "Song is glorious in its own right; Why should it accept the slavery of words? Song begins where words end. The inexpressible is the domain of Music. It can say what words can not, so that the less the words of the song disturb the song the better."

Aldous Huxley also expresses the same truth in an equally felicitous manner:

> "After silence that which comes nearest to expressing the inexpressible is music.... In a different mode, on another plane of being, music is the equivalent of some of man's most significant and most inexpres-

sible experiences. By mysterious analogy it evokes in the mind of the listener, sometimes the phantom of these experiences, sometimes even the experiences themselves in their full force of life—it is a question of intensity; the phantom is dim, the reality near and burning. Music may call up either; it is chance or providence which decides. The intermittences of the heart are subject to no law. Another peculiarity of music is its capacity (shared to some extent by all the arts) to evoke experiences as perfect wholes (perfect and whole, that is to say, in respect of each listener's capacity to have any given experience), however partial, however obscurely confused may have been the originals thus recalled. We are grateful to the artist, *especially the musician,* for saying clearly what we have always felt, but never been able to express. Listening to expressive music, we have, not of course the artist's original experience (which is quite beyond us, for grapes do not grow on thistles) but the best experience in its kind of which our nature is capable—a better and completer experience than in fact we ever had before listening to the music."

Aldous Huxley points out also that Shakespeare, 'the greatest of all verbal artists' recognised "musical ability to express the inexpressible" by resorting to it "whenever something in the nature of a mystical emotion or intuition had to be communicated."

Thus music must come in like the many-tinted gorgeous sunset between the daylight of words and the tingling silence of the night. Even then it must force its way through the hard surface of life like an ortesian spring and fall in multi-tinted showers of beauty and rise and fall again and again or it must come as the surplus and swell and flow, or rather, the overflow of the heaving ocean of emotion under the spell of the full moon of Beauty.

I do not like the Gramaphone or Radio music as it looks like the release of an imprisoned slave. It must be the perennial spring of ebullient *ananda.* Even concert music, with its pre-determined and pre-calculated number of "sangatis", is but imitative like a child imitating a supberb dancer who dances out of the uncontainable irrepressible urge of surging emotion. I must hear Meera singing on her way to Brindaban or Thyagaraja pining for the stolen idol of Rama or hilarious on finding it. Nay, I wish to hear Narada when he sang immediately after the Light of Lights shone in his heart.

Music must begin like the unclosing of the petals of a lotus and end like its shutting up. It must capture the evanescent and shifting splendours of the 'hues and harmonies' of the evening. It must bring to us not only the cyclones of the day or the still and breathless adoration of the night but the gentle cool balmy airs of the Santhome breeze in spring evenings.

"And ever against eating cares
Lap me in soft Indian airs.
Married to immortal verse
Such as the meeting soul may pierce
In notes, with many a wrinding bout
Of linked sweetness long drawn out,
With wanton need and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony."

Can this be ? It shall be.

I think that this great truth is brought out far better in ancient Sanskrit literature that elsewhere. Brahman is declared in the Vedas as the Bliss of Silence and the Silence of Bliss. It can be best revealed and enjoyed in silence. And yet it Beauty and Love, शान्तं शिवं सुन्दरं, The Same Veda is the source of music and there is a great truth underlying the defining the Gandharva Veda as an Upa Veda. Musical instruments are intimately associated with the Indian Gods and Goddesses, the Vina with Saraswati, Syamala and Dakshinamoorthy, and the Flute with Sri Krishna, Dance (Natya) is intimately associated with Nataraja. In the Bhagawata

we have a description of Narada as one whose song to the accompaniment of his vina intensifies his devotion and whose devotion intensifies his song and whose song and devotion transmute life's agony into Divine Bliss.

अहो देवर्षिर्धन्योऽयं यत्कीर्तिं शार्ङ्गधन्वनः ।
गायन्माद्यन्निदं तन्त्र्या रमयत्यातुरं जगत् ।

(Bhagawata, Ist Skandha)

Valmiki's world—renowned Ramayana which owes its inspiration and origin to Narada was sung by Kusa and Lava who were disciplined devotees and musical experts.

पाठ्ये गेये च मधुरं प्रमाणैस्त्रिभिरन्वितं ।
जातिभिस्सप्तभिर्बद्धं तन्त्रीलयसमन्वितं ॥
काव्यमेतदगायतां ॥
तौतु गान्धर्वतत्वज्ञौ मूर्छनास्थानकोविदौ ।
भ्रातरौ स्वरसंपन्नौ गन्धर्वाविवरूपिणौ ॥
अहो गीतस्य माधुर्यं श्लोकानां च विशेषतः ।
चिरं निर्वृतमप्येतत्प्रत्यक्षमिव दर्शितं ॥
प्रविश्य तावुभौ सुष्ठु तथा भावमगायतां ।
संरक्ततरमत्यर्थं मधुरं तावगायतां ॥
ह्लादयन् सर्वगात्राणि मनांसि हृदयानि च ।
श्रोत्राश्रयसुखं गेयं तावुभौ जनसंसादि ॥
आगायतां मार्गविधानसंपदा ॥

(Balakanda, Chapter 4)

The great Basa refers to the vina thus:

श्रुतिसुखमधुरा स्वभावरक्ता करजमुखोल्लिखिताग्रघृष्टतन्त्री ॥

But it is Kalidasa's poems and plays which are even more full of refenences to music. In Kumarasambhava (I, 8), he says that the wind filling the holes in bamboos and causing rising and falling musical cadences seemed to accompany (तनप्रदायित्वं) the spoken music of the Kinnaras. He is so fond of this idea that he repeats it in his later and maturer works *Raghu vamsa* (II, 12) and *Meghasandesa* (I, 57). He refers in addition to such Nature's flutes, to what he calls *Vari-Mridanga,* probably some kind of *Jalataranga.* His *Malavikagnimitra* is not merely a bible of the art of dance but also throws light on music.

निर्ह्रादिन्युपहित मध्यमस्वरोत्था ।
मायूरी मदयति मार्जना मनांसि ॥

A perfect though brief description of the interwoven interblendedness of Raga and Geethi is found in Act V of his Shakuntala about Hamsapadika's song.

अहोराग परिवाहिनी गीतिः

Even the Vidushaka is rapt above himself by the song and says:

भो वयस्य संगीत शालान्तरे अवधानं देहि। कुलाविशुद्धाया गीतेः स्वरसंयोगः श्रूयते ।

The two words कुलविशुद्धा (Kulavisuddha) and स्वरसंयोगः (Svarasamyoga) are words pregnant with meaning. In Kumarasambhava (XI, 36), the poet refers to the perfect blending of Gita and Bhava and Rasa.

सुसन्धि बन्धं ननृतुः सुवृत्त गीतानुगं भावरासानुविद्धं ।

Kalidasa also refers to the perfect blending and synchronisation of the human voice and the stringed instruments and the wind instruments and the percussion instruments.

I may refer also to the blending of vocal song and instrumental music in Bhoja champu.

गद्यानुबन्धरस मिश्रितपद्यकीर्तिः
हृद्यैव वाद्यकलया कलितेव गीतिः ।

Thus the super-silence of the enjoyment of God as Rasa breaks into the variegated music of the vocal song and the accompanying musical instruments. Both lead to the Bliss Divine. Viswanatha in his *Sahitya darpana* calls the joy of art as the brother of the joy of Brahmananda (ब्रह्मा दसहोदरः) Yajnavalkya who taught the silence which is beyond song taught also the silence which is transformed into song and leads us to the bliss of spiritual liberation, a great truth declared in many songs by the immortal Thyagaraja.

वीणावादनतत्वज्ञः श्रुतिशास्त्रविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं स गच्छति ॥

[1]S'ora Music.

By DR. G. V. SITAPATI

(CHIEF COMPILER, TELUGU ENCYCLOPADIA)

THE S'ORAS are the descendants of the Sabaras referred to in ancient Sanskrit literature from the Vedic times—in Aitareya Brahmana, Ramayana, Mahabharata, Puranas, Kathasaritsagara and other Sanskrit texts; the descendants of Pliny's Suari and Ptolemy's Sabrae. From various references to the people in the Epigraphic Records, we find that they were advanced in Civilization, ruling over territories and measuring swords with the rulers of kingdoms in the plains. The Puranas described them as Vindhya Maulikas, meaning the aborigines of the Vindhya mountains. They belong to the same family of Pre-Aryan and Pre-Dravidian aboriginal tribes to which the Mundas, the Santalis, the Birhors, the Juangs, the Hos and some other people in Central India and the Gutobs, the Parengs and the Remos in Southern Orissa belong. This large family is known as Kollarian or Munda but S'ora seems to be a better name because Sabara (apparently the Sanskritized form of S'ora) is the generic appellation by which the pre-Aryan and the pre-Dravidian tribes were known and referred to in ancient literature. This large family of the aboriginal tribes in India belongs to a still wider family of kindred tribes known as the Austric group extending over a large area from Madagascar to Eastern Island.

The present home of the S'oras lies to the north of Parlakimedi (now the southern most town in Orissa) and extends from Mandasa in the east to Gunupur in the west. The S'oras of this region have presrved their language and music as well as their religion, their traditions, customs and manners. There are also S'oras in settled habitations to the west of the Chilka lake and partially or completely Teluguised S'oras (Savaras-Telugu form) are found in several villages of the Parlakimedi estate (partly Orissa and partly Andhra), and of Takkali and Palakonda taluks of the Srikakulam district.

Living as they do in a country which is very picturesque with lofty green hills and darting water-falls rushing along the sloping precipices and table lands, with the gaping ravines and meandering hill-streams and with lofty beds of rock and thick jungles, the S'oras have an eye for whatever is beautiful in Nature. Their mythology, folk-lore, songs and poetical fancies, riddles and proverbs are based on the physical features of their picturesque land; on the flora and fauna which they come across in their daily pursuits and on their surroundings and environment.

Song seems to be coeval with the articulate utterance of man. It is a natural outburst of human emotions. With a harmonious combination of melody and rhythm, the human song took its final shape. It is perhaps but natural that primitive peoples like the S'oras also have songs which appeal to them most and do not fail to be charming even to the more cultured and civilized people.

S'ora music is very simple but the very simplicity of their music is very interesting to us because it indicates the first phase of

1 The sign (') used to indicate apostrophe is used in 'S'ora' to indicate a glottal is pronunciation.

the advanced music of the cultured people of our country. The S'oras as well as the other aborigines of India have several musical instruments wind, stringed and percussive. Among the stringed instruments of the S'oras, there is only one which is provided with frets like the vina. It is called *memerajan; meme* means breasts and *rajan* is the contracted form of ranajan meaning stringed musical instrument. It is so called because the two globular gourds supporting the body of the instrument resemble the two breasts of a woman.

The instrument consists of a piece of a hollow bamboo about one foot and a half long which is fixed on the two gourds, one at the head and one at the tail—each being of the size of a big orange. The gourds are cut out at the bottom so that the instrument may stand firmly on he floor while at rest. The bamboo piece has on it four frets towards the head which are made of tiny pieces of wood and are fixed to the bamboo with bees wax. The instrument has only two strings, one of which passes over the frets and is vibrated to produce the notes of the melodies. The other string which is intended to serve the purpose of a drone, passes by the side of the frets, towards the right hand side of the player. It is slightly on a lower level than the former string; and is also shorter in length. Both the strings are secured by the keys to the tail piece; but the key of the second string is set at a slightly different position so that both the strings may not be too close to each other. When it is played, it is held with the thumb and the last two fingers of the player's right hand. The gourds point towards the chest of the player and are pressed against or removed from the body to regulate the volume of the sound. The two strings are vibrated by the nails of the index and the next finger of the right hand. The fingers of the left hand are used to produce the notes on the string passing over the frets. The thumb of the left hand presses against the side of the body of the instrument to afford a firm hold and at the same time enough of freedom for the fingres to play on the string. The finger tip is set just on the frets but not on the string between frets as is done by our Vina players.

The two strings—the main string and the drone are tuned in such a way that their frequencies stand in the relation of 15 : 16, as determined by the number of vibrations which each produces when vibrated without the use of frets. If the note produced by the drone is taken to be C or Shadja (the fundamental note of the Indian Music scale) the note produced by the open string passing over the frets is B or Kakali Nishada.

The five notes produced by the main string over the four frets are B (produced on the open string), and C, D, E, and F, while the Drone produces always C. If the number of vibrations of C is taken to be 240, the number of vibrations of the other notes are as shown in the table given below:—

Serial Number	Corresponding S. Indian Name of the note	Corresponding notes of Western Music	Number of Vibrations
1.	Kakali Nishada	B	226
2.	Shadja	C	240
3.	Chatusrti Rshabha	D	270
4.	Antara	E	300
5.	Luddha Madhyama	F	320

The first three notes are invariably heard in every S'ora song and 90 per cent of the S'ora songs comprise only these three notes. The fourth note is heard in a few songs and the fifth is occasionally heard.

If the two strings are tuned alike, the scale should have been C, D, E, F and G; but they are tuned, as shown above in such a way that their frequencies stand in the relation of ·15 : 16. This is evidently a clever device to avoid the need for another string to produce the note lower than that of the drone. The player keeps his finger tip on the first fret to tune the two strings alike and when he wants to produce Kakali Nishada, he simply raises his finger tip from the first fret. The S'ora music scale has no note below Kakali Nishada or above Suddha Madhyama.

There is no positive or definite evidence to determine the music scale of the earliest Aryan songs, the Rig Vedic hymns, but if we take it for granted that the present day method of chanting them represents the earliest Aryan method of the Vedic times, I am prepared to maintain that the first three notes from the Drone, mentioned above, are the very notes used in chanting the Vedic hymns in the past also and they were known as 'Anudatta, Svarita and Udatta. Later on, a fourth note called Prachaya was added and in course of time a new nomenclature was adopted and the notes came to be known as Prathama, Dvitiya, Trtiya and Chaturtha, as mentioned in Rkpratisakhya.

The names Shadja, Rshabha, Gandhara, etc., came into use after the octave was completed and the Indian Music was reduced to a scientific system. The fundamental note was then taken to be Shadja. It is mentioned that Gandhara is so called because it was the starting note of the Gandhara grama but in the case of Nishada, lexicographers state that it is so called because all the seven notes dwell there (nishidanti-atra sapta s v a r a h). This derivation seems to be very fanciful. I am disposed to think that the note Nishada was so called because it was noticed that the Nishadas, meaning the hill tribes such as the S'oras had this note as the starting note of thier music.

I should like to mention an interesting point about the antiquity of S'ora music. Twenty years ago when, on my way to London, I met my friend, Prof. Jules Block in Paris, I gave him in response to his request, a *memerajan* and had already sent him another musical intrument called *Sarakadrajan* a rectangular flat instrument made of reeds to be used as an instrument of percussion. These two instruments, I regarded, to be peculiar to the S'oras. But a few days later, when on my return from London, I met my friend again in Paris, he drew my attention to the musical instruments which he obtained for the Trocedero Museum from Medagascar, subsequent to my earlier visit. Amongst them there were two instruments which closely resembled the two I had given him. There was absolutely no difference in shape or structure and the only difference I noticed was in size and the material used in fixing the parts of which they were made. From the descriptive note attached to them, I learnt that the primitive people of Medagascar had been using these instruments from time immemorial. I then discovered further evidence sufficient to establish the antiquity of these instruments. I wonder if the Aryan use of a stringed instrument was so early as this and I venture to suggest that in all prabability the later polished Aryan Vina developed out of the crude primitive stringed instrument, called meme-rajan by the S'oras. A more polished one similar to this is used by other kindred people in India and is known as Kinnera. I learnt that the S'ora music scale is close to that of Kuranji (or Koravanji). This word is used to denote the primitive style of a melody as well as of dance in Tamil, Telugu and other languages of Southern India. It is a very interesting word, the last syllable of which ji is a suffix denoting the plural form. "Koravanji" means Koravans. The plural suffix

-ji is used in the S'ora language in the case of nouns and verbs also. Ex. anin (he) gamate (says); aninji (they) gamteji (say). The primitive music scale has been preserved by the aboriginal tribes of India and probably of other countries also, and is noticeable in the case of the Rgvedic hymns as well.

A short description of the Sarakad-rajan may also be interesting to the readers (Sarakad—Sarakanda (Skt). Twenty-five to thirty-five reeds, about twelve inches long are closely held together between a pair of splints at each end. The marginal reeds, the first two at the top and the last two at the bottom are kept intact but the other reeds between these two pairs have their rind split on both faces except at the ends where they are held together by the pair of splints mentioned above. The split parts of the reeds are lifted and held on each surface by the insertion of two wooden pieces, one at each end; but, while on the front surface all the lifted strips of the rind are evenly held up, on the back surface, they are held up and pressed down in alternate pairs by two more wooden pieces so that the pairs of strips lifted by the wooden piece on the left side are pressed down by the wooden piece on the right side and the pairs of strips preseed down by the wooden piece on the left side are lifted by the wooden piece on the right side. The wooden pieces (two on one surface and four on the other) are all movable and are used as frets in raising or lowering the pitch of the sound produced by the strips of the rind when vibrated by the finger nails.

Two loops of fibre are suspended on the back surface and are held by the thumb and the little finger of the left hand with the other three fingers free to vibrate the strips held up on that surface. The other surface of the instrument is used as a drum, also as a guitar when the finger nails of the right hand vibrate the strips on that surface.

Since there is provision for vibrating the reeds, we may be inclined to place this instrument in the category of the stringed instruments also, but because the varying notes that are produced are not regulated but are intended to contribute to the melody of the song, sung or played on any other instrument—wind or stringed and because it is mainly used as a drum, it should be treated as a percussive instrument.

The other instruments used by the S'oras are generally the same as are used by various other people in our country and there is no special importance attached to any of them.

नाहं दानेन तपसा नेज्यया नापि तीर्थतः ।
सन्तुष्यामि द्विजश्रेष्ट यथा नाम्नां प्रकीर्तनात् ॥

वीणावादनतत्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्ष मार्गं गमिष्यति ॥

"MUSIC IN CEYLON"

By V. N. BALASUBRAMANIAM

A CLOSE friend and colleague of mine, who had undergone several years of tutelage in Carnatic Music in South India and obtained a 'Sangeetha·Bhooshanam' at the Annamalai University, returned to Ceylon and established his head-quarters in the capital dreaming mighty visions of disseminating his knowledge to his brethren. This was in the year A.D. 1945. A gentleman of great social standing one day requested my friend to impart tution in music to his young daughter. He agreed and started off in the conventional manner with Svaravali. The father kept a close watch on the musical progress of his daughter, always seated by their side listening, but with a blank and sometimes wry look always on his face. It was obvious that his opinion of teaching music did not correspond exactly with my friend's. When they started singing Jantai Svarams he could stand it no longer. He went up to my friend and said, "Look, Master, I don't want all these Ni Sa and Dha Sa. Why not teach her some good songs"—and he mentioned a few gramaphone record hits.

The early Tamil settlers in Ceylon, whose descendants now inhabit the Northern and Eastern parts of the Island, are supposed to have belonged to the race of Panar (Ministrels). Hence the name Yalpanam, a portion of land given as a donation to an eminently good Panan by a King of Ceylon. But this Panan and his family who settled down in Yalpanam seem to have utterly forgotten whatever musical knowledge they possessed. Perhaps the dry, barren waste of ancient Yalpanam forced them to concentrate more on food production leaving music severely alone, we do not know. All what we know is that, centuries later in A.D. 1945 an incident of the above nature actually happened. This is all the more surprising since the Puranas tell us that Ravana, King of Lanka, not only challenged Agasthyar in musical combat, but actually swayed Lord Siva himself by his musical prowess.

However that may be, the fact remains that music in Ceylon is of very recent growth. There appears to have been some sort of folk music extant from early times both among the Sinhalese and the Tamils. But it is a great pity that this ancient heritage of ours has been relegated to the so-called lower classes of people falsely deemed unworthy of consumption by the nobility. It is some consolation to learn that a few who know the true value of these folk songs have started, though half-heartedly, to dig into the past and bring them to light.

Carnatic music, the scientific version, had been for a very long time available only during temple festival seasons. It was provided by Nagaswaram parties got down from India. The festival season starts in the Jaffna peninsula just after the harvest in April and goes on till early September when the paddy fields start demanding attention. Nagasuram parties are brought down on a contract to perform for these six months at the end of which they are back again in India. This was the only form of music available to the Tamils until the advent of the gramaphone, the radio and the cinema. But again this too was confined almost entirely to the Jaffna peninsula. Occasionally one came across a good singer in a dance party of nautch girls (Sinnamelam) but this indeed was a very rare occurence.

There were no professional musicianss, no Kachcheris, not even Kathakalakshepams until very lately. The present day musicians of Ceylon and the future budding musicians owe not a little to the seasonal visits of these Nagasura Vidwans, for it was they who infused into the hearts of our young men love for the glorious ragams and keerthanams of Carnatic music and laid the foundations for our musical background. Many are the enchanting festival nights the writer spent listening possessed to the floating strains of nagasuram, trying to assimilate the intricate Bhavam in a particularly unfamiliar Ragam or the variations of a new Keerthanam. It was a marvellous experience, as if one had suddenly stepped into an entirely new bewitching world and had tumbled on to a heap of treasure. But though the illusion is over with the first streaks of dawn, the lilting airs so haunt one's ears that even the distant crowing of a cock is reminiscient of a tune heard during the previous night.

Subsequently some of these visiting nagasuram musicians decided to settle down in Jaffna and now there is a flourishing colony of them in various parts of Ceylon—the first professionals in the island.

There was still another source which helped to fan the musical appreciation of the ordinary man. This was the periodical visits of South Indian drama parties which introduced 'Stars' like M. R. Govindasamy, S. G. Kittappa and S. V. Subbiah Bagavathar to Ceylonese audiences.

In this way, Nagasurams, Nautch dancers and drama parties created a love for music among Ceylon Tamils—but, alas this also created a dangerous notion that the study and practice of music should be confined only to people belonging to the above professions. Anybody else taking to the study of music, let alone practising it professionally, was looked down upon in society. This fallacious theory grew to such proportions that not until the thirties of this century does one find a Ceylon Tamil seriously learning the art. By this time, of course, enough enthusiasm and interest had been created by the advent of 'Canned' music, the radio and the cinema.

Among the pioneers who ventured forth into the field of music one recollects with pride the name of Sankara Subbyer. He was not only a musician but a Tamil and Sanskrit scholar as well. His Kathakalakshepams were listened to with great admiration by the people. The Puthuvaddi family of musicians also deserve mention for their early entry into the musical world.

The North Ceylon Oriental Studies Society did a great deal to foster music and other arts. But, it was the establishment of the music college at Annamalai, coupled with the introduction of music in the curriculum of Ceylon Schools that actually induced young men with an aptitude for music to pursue it as a profession. The Government-controlled Schools and the Radio still continue to be the only possible sources of livelihood for a musician. Music Sabhas are very few and far between; and most of them die premature deaths. The reason, as stated above, is the apathy of the ordinary man, who will rather attend a cinema show than listen to a music recital. However, the fact cannot be denied that the last decade saw an awakening among the people—an enthusiasm and a will to study music and the arts. It was the beginning of a cultural renaissance. Radio Ceylon, which in 1943, had about fifty on its roll of musicians now has over 250. Nautch dancing in temples is being gradually replaced by Kachcheris and Kalakshepams.

The Sinhalese people too have evinced keen interest of late in matters musisal. Unfortunately there is no indigenous system of scientific music which they can call their own. Kaffringa and Baila, a hybrid product of the Portugese and Dutch occupation periods held sway for a considerable time among the coastal townships of the South and South-West. There were

also a few Sinhalese musicians who, by contact with Western music attempted to sing Sinhalese Folk Songs with a Western bias. Of late many Sinhalese youths have taken the trouble to study Hindustani system of music from Shantiniketan, Lucknow and other centres. Happily the number of this latter group is increasing rapidly. But it is a pity that many of these lads think that Carnatic music is entirely alien to Hindustani muisc and that these two systems are poles apart from each other. If they only realise the underlying unity that exists between the two, they will without hesitation fall for Carnatic music with equal avidity and thus help to foster communal concord.

However that may be, with the swelling tide of national sentiment, music in Ceylon has at last found its right stride. Let us all hope for the day when with the aid of the newly formed Art's Council under Government patronage, the citizens of Ceylon will be treated to an All-Island Music Festival.

BASHYAM SANGEETHA KALASALAI

(FOUNDED IN 1948)

Covai Fiddle SRINIVASAN,
Principal.

48, ST. XAVIER STREET, G. T., MADRAS
(Next to Kinema Central)

This Sangeetha Kalasalai gives sound coaching in Music and Bharatha Natyam. It has trained Music Teachers on its staff. Students are taught Vocal, Veena and Violin according to the Syllabus of the Government Technical Examination in Indian Music and Bharatha Natyam. Training is also given for prospective performers of concerts.

The Hon'ble Sri C. Subramaniam, *(Minister for Finance and Food)*
The Worshipful Sri T. Chengalvarayan, B.A., LLB., *(Mayor, Corporation of Madras)*
The Hon'ble Sri M. Bhakthavatsalam, *(Minister for Agriculture)*
The Hon'ble Sri K. Madhava Menon, *(Ex. Minister for Education & Law)*
Professor P. Sambamoorthy, B.A., B.L., *(Head of the Department of Indian Music, University of Madras)*
The Hon'ble Mr. Justice A. S. P. Iyer, *(High Court Judge)*
Sri C. Vivekanandamurthy, *(Ex. Collector of Madras)*
Sri R. Ranjan, B.A., M.Lit., *(Cinema Star & Editor, Natyam)*
Sangeetha Vidwan Sri Chittoor Subramania Pillai
Sangeetha Vidwan Sri Tirupati Vidyala Narasimhalu Naidu
Violin Vidwan Sri Madras Balakrishna Iyer
Veena Vidwan Sri C. P. Rangaswamy Iyengar
Srimathi Vidyasundari Thyagasevasakta' Bangalore Nagaratnammal

have given good testimonials to the work of the Kalasalai. The Kalasalai is equipped with the necessary Instruments for the use of the students.

FEES MODERATE

Apply :— PRINCIPAL

BASHYAM SANGEETHA KALASALAI
47, VAIDYANATHA MUDALI STREET, G. T., MADRAS.

KATHAKALI

(AN EXPOSITION)

By TRIPPUNITHURAI G. VISWANATHA IYER

IT IS AN indisputable fact that India, even from very ancient times has always set higher values on the spiritual and philosopical aspects of life in preference to the materialistic values so emphatically stressed by the West. Music has fulfilled not an insignificant role in this attunement of the self towards the goal of self-realisation (atmagnana). Our vedic scriptures attest to this fact. In fact the third veda, the Sama Veda, is purely music, the music that the ancient sages used to invoke the blessings of the Deities. Music has neither sex nor colour nor status and truly it transcends all barriers of creed, caste and nationality. The music of Bharat or rather Oriental music tries to preach the gospel of unity in diversity. India's music comprises various varieties each prevalent in a different part of the country, yet all fulfilling the same task. The contribution of Kerala to the arts of music and dance is not a trifling one. What an enchanting vista of nature in all her glory is evoked by the mention of Kerala in a lover of nature and, which man is there who is not a lover of nature in some form or other ?

The special gift of Kerala to the Oriental art treasure is the art of Kathakali. Since Kerala is the bee-hive of nature, it is not unnatural to expect that in all her arts nature is revealed at her best. It is not an exaggeration to say that the art of Kerala Kathakali in particular unfolds before the onlooker an abundant nature in all her detailed divinities and simplicities. Kathakali was flourishing even as early as the sixteenth century. At that time it was very popular and was developed to perfection. It enjoyed, on a par with other fine arts like painting and literature, etc., royal patronage; nourished by royal patronage and enjoying popular support, Kathakali was a flourishing art. Kathakali in its simplest form is a dance drama wholly musical. The dialogues are composed in verses or padams. These padams are sung by the Kathakali Bhagavathar. Usually he sings in unision with a junior bhagavathar. Generally the singing is accompaied by playing on the Maddala, Chengala and Elathalam. Stories were generally from the Puranas which the people had drunk deep from their infancy. Sometimes the episodes chosen for presentation will be elaborate and longer in which case the performance would be given for a few consecutive days in carefully conceived sequences. Some of these Kathakali stories have been composed by authors who were proficient in music and literature. The three most important among the Attakathas are "Kirmeeravadha" by Kottayam Thampuran, the "Nala Charitha" by Unnayi Warriar and "Uthara Swayamvaram" by Irayimman Thampi. Even to this day this triology is very popular in Kerala and is appreciated by the elite and the lay alike.

Bharathanatyam the classical dance of Tamilnad portrays certain incidents only but Kathakali portrays a complete story and thus creates a sustained interest in the audience. Padams are used for dance music both in Bharatanatya and Kathakali. Appropriate ragas sung in the proper tune and along the conventional right lines create the desired effects. A deft process of selection is employed and usually the ragas fit appropriately with the sequences during which they are sung. There are certain

ragas which are exclusively peculiar to Kathakali; *Kanakuranji, Maradanasi, Dukhagantara* are a few of such rare ragas. It would be a safe guess to assume that true to the motto "Necessity is the mother of invention," the composers of Kathakali might have created some ragas anew and might also have blended certain of the existing ragas to produce new ragas. It is evident that those musicians who were the first to handle these ragas must undoubtedly have been experts. Now-a-days it is difficult to get exponents of these rare ragas. More prominence is given now-a-days to Mudras or gesturing than to music in Kathakali. The Kathakali exponents have developed the science of gesturing to perfection and the audience can well appreciate and follow the unfolding vision even without recourse to the scintillating music that is accompanying each and every movement of the dancer. In Bharathanatya the singing synchronises with the Mukhabangi that the actor or actress portrays. To take but one single line "Sarasadalanayana", as soon as this line is sung the Abinayakkara gestures a lotus and immediately touches his eyes with two fingers and the audience will have to take in the idea of the lotus-eyed. The same is conveyed in a greater detail Kathakali. The Abinayakara (actor) executes the Tadaga (tank) Mudra purporting to show the tank and gradually the creeper, the leaves, the bud and the blooming flower and further the humming bees that flock to the beautiful flower to draw up the honey (madhu) are also shown. Then he would execute the last Mudra and bring out to his audience the concept of the lotus-eyed.

It may not be altogether out of place here to mention a few words about the action in Kathakali. The Nayika (heroine), Nayaka (hero), and Sakhi are the three principal characters in almost all padas. But there are subsidiary roles too and Kathakali may easily have ten to fifteen characters. This is to be rather expected since it encompasses a complete story. Each pada is proceeded by a sloka which gives a short summary of the events that are gone into detail in the padas. In order to make it clear to the inquiring mind an example of a sloka and pada and the way in which they are dealt with and made use of in a performance is cited. This extract is from Kirmeeravadham to which we have had already occassion to refer. This is an episode from the great epic Mahabharatha. The Pandavas with their consort Draupadi had to live in exile away from human habitations in the dense forests. Even though they were living in a forest they were not free from the harmful and pesturing Rakshasas. One such Rakshasa chieftain Sardula by name, who had heard of the exquisite beauty of Panchali desires to have her for himself. To achieve this seeks the good offices of his sister Simhika. He begs of his sister to entice Panchali to the Vipina (forest) by means fair or foul. She agrees to this, and disguised as a beautiful maiden by name Lalitha she enters the dwelling of the Pandavas and with sweet words and a slick tongue she inveigles Panchali to pay a visit to the Durga Temple nearby. The sloka gives the same context in Sanskrit and runs thus:—

"Itham pralobhya vachanairatha yagnasenim
Hasthena hasthathalamatha sukhom griheethwa
Durgavalokana samutsukhaya thayasou
Sardom vanantharam upethya jagatha cha yenam."

Almost every composer of Kathakali music has invariably used Kamboji raga to evoke sringara rasa. Since the main rasa that is to be evoked here is also Sringara, the accompanying pada and the aforesaid sloka are sung in kamboji. The pada is composed in manipravala, a blending of Sanskrit and Malayalam:—

Kandal athi modam undayi varum
Vipinum ithu kandayo?

Lalitha cajoles Panchali to view the forest (vipina) one single glance of which fills the viewer with boundless joy. Again in the anupallavi that follows:—

Kondal nira thimiram idayunnu thava
Neendu Churundoru kachaminnu—pala
Vandukalutanudaniha vannu—mridu
Kandivarkuzhali kandu kandu punarindal
Poondu badha mandeetunnu.

Lalitha flatters Panchali skilfully with a view to soften her heart. The swarm of bees deceived by her exqusitely long and curly hair come and flock round her head labouring under the notion that there was another flock round her head labouring under the notion that there was another friendly swarm. But on coming nearer and realising the truth they fly away disappointed. In the charana that follows a panoramic view of naure's beauty of form and sound is delightfully brought out:—

Keechakam itha kuzhaloothunnu—pika
Geetha viseshamotinachernnu—hridi
Soochithamodamodiha ninnu—chila
Vallikanatikal vayusanchalitha
Pallavangulibhirabinayikkunnu.

The keechaka (bamboo) has certain holes in it made by agencies other than human. When the rushing wind passes through the holes a pleasing musical tune is given out. This music acts as an incentive to the passions of the pika birds and they mate. In their rejoicing the birds too join and begin to sing. The composition of the music and acting is meant to be an incentive to heighten Panchali's passion.

As can be seen from the foregoing, Mudras have been developed to such a great extent to the utter detriment of the music that a performance of Kathakali can be enjoyed even with a rudimentary knowledge of the mudras. The one sad consequence of this development is that the exponents of Kathakali music are becoming fewer and some of the rare ragas peculiar to Kathakali are fast dwindling out. But even now it is not too late and it would be of immense value to the future of music in general if efforts are made to preserve the traditional way of singing them for the instructional guidance of the forthcoming generation of exponents and lovers of music alike.

ब्रह्मा तालधरो हरिश्च पटही वीणाकरा भारती
वंशज्ञौ शशिभास्करौ श्रुतिधराः सिद्धाप्सरःकिन्नराः ।
नन्दी भृङ्गिरिटादि मर्दलधराः संगीतको नारदः
शंभोर्नृतकरस्य मंगलतनोर्नाट्यं सदा पातु नः ॥

—*SANGITA MAKARANDAM*

झलज्झलितकंकणं तकतकाङ्घ्रिसन्ताडितं
कणत्कणित नूपुरं हरहरेति शब्दोज्ज्वलम् ।
धिमिद्धिमिति दुन्दुभिध्वनिघनाकुलं मर्द्दलै
र्घणद्धगघणध्वनञ्जयति ताण्डवं शांभवम् ॥

—*BALARAMA BHARATAM*

Music as Art and Science

By SREEMATHY S. AMBUJAM, DIP. MUS.

MUSIC is to be viewed both as Art and Science. From time immemorial Music has been developed as a *Fine Art*, and its scientific aspects are to be utilised yet for the benefit of the universe. It has been the fortune of our country to develop music in all its aspects in the melodic and rhythmic patterns, and we have a heritage which would dwarf the achievements of other countries in the field of Music. The potentialities of Music as an aesthetic Art have been fully utilised for the enjoyment and pleasure of all, in all walks of life, but its scientific aspects are yet to be utilised. To fully understand the various utilities of Music, as Art and Science, we must have an intimate knowledge of its fundamental aspects.

We know all musical forms or tunes spring from vibratory motion (Chalana) of matter. This unit of motion must be continuous and rhythmical, to cause a pleasing tune. The musical notes are nothing but these orderly vibrations, and when they are combined in suitable forms we get a musical effect. Order leads to harmony and happiness. Such harmony helps life to be healthy. Thus we discern the importance of music as an Art conducive to the happiness of humanity. For example, we have our heart-beats and pulse-beats executing a rhythmical and musical pattern and when thrown out of gear they cause discomfort. There is no doubt that all life when healthy keeps up a rhythmic musical activity, and it is our inherent duty to keep our life calm and healthy by such activity. The effect of hearing a good musical performance is nothing but keeping the balance of healthy rhythm. This is the secret of the healthy psychological effect a good musical tune causes in an unhealthy state of mind or body.

Music as an art in our country, has developed different patterns called the *Raga system*, and each Raga has its *Jeeva swaras* giving it its own individuality. Thus the experiences of hearing different Ragas are varied and exhilarating, and there are rules regulating the singing of Ragas at the selected time and sequence. When the art forms of music are properly presented their effect is tremendous and a person becomes spell bound completely, The melodic aspects are combined with fine language in the various compositions, to express the finest of ideas for the good of humanity, and music in this way has greatly reformed us. Music if it is to be effective must appeal to the soul, and this appeal to the soul has been sought by the different art forms, melodic, rhythmic and both combined. We have these fully realised in our Raga alapana, Geetha and Keertana. The object of musical art was devotional, and it started from singing the praises of God and His Glory, and this was done mostly in the form of slokas and sahityas specially suited for the purpose. But later pure art form developed, and we have today a rich variety of Kritis and Keertanas. As far as art is concerned, these are superb and rich in varieties. Thus we have patterns developed for Devotion, Art, Dance, Home, Army, Trade and Propaganda. Music as an art has been utilised for pleasure of humanity, so far.

Music as a science overlaps many other sciences. It has applications of Physics, Mathematics, Chemistry, Psychology, Physiology, Phonetics, and many others. For example the Rhythm of Life, of the Heart

interested many a Physiologist and Physicist and others. We have the heart-beats and pulse-beats rhythmically executed and they have their musical effects on the body as a whole. In yogic practices many have experienced this effect, and during such experience they feel lifted to sublime regions. A musical tune impinges on the fine fibres of the ear, and sets up sympathetic resonance throughout the whole system, thus setting up a physiological process in consonance with the Raga. This physiological process has much to do with health and strength. The singer as also the listener experiences the same effect. Thus an abnormal condition of mind or body could be corrected by a suitable musical tune. This effect is more so able musical tune.

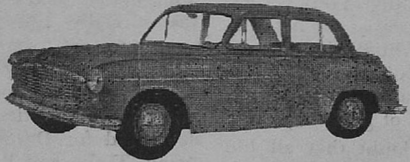
We see our major Ragas with their own swara set up are able to induce special moods that capture the imagination of all. They are universal in effect. as in the case of ragas like Kalyani and Mohana. These would please even a person who has not heard any music before. It is said that animals and inanimate objects respond to music. We had the Divine Shepherd the music of whose flute thrilled all life on earth and in heaven. The effects of Punnagavarali on the serpent, of Bairavi and Bilahari on the cowards, of Mohana on the depressed, are standing examples of the powers of music.

The effects of Musical tunes have been utilised in bygone days to cure mental and physical ills. Besides they have been utilised for specific psychological effects in trade and commerce, on the battle fields and other spheres. Music as science has great potentialities and can be used with advantage of in purifying the mind and adding to human health, happiness and prosperity. We look forward to the day when music and we look forward to the day when music would be utilised for curing many of the ills of humanity, and establish an era of peace and happiness, so much needed in this ATOMIC AGE.

The New Anniversary HILLMAN MINX . . . .

brings you more beauty, more efficiency and less running costs. Brilliant new styling combines beauty with purpose. A fine road performance, smooth riding over all roads, and delightful handling characteristics have earned for the Minx a reputation of being the world's finest light car.

ROOTES
PRODUCTS



HILLMAN MINX

The
SOUTH INDIA AUTOMOTIVE CORPORATION.
PROPRIETORS: MADURA SOUTH INDIA CORPORATION LTD.
24, WHITES ROAD, MADRAS-14.
Phone: 85474. Grams: "AUTODEALER".

ಪ್ರಾಚೀನಕಾಲದ ಕರ್ಣಾಟಕಸಂಗೀತದ ಪರಿಸ್ಥಿತಿ

(ಹೆಚ್. ಶೇಷಯ್ಯಂಗಾರ್, ರಿಟೈರ್ಡ್ ಕನ್ನಡ ಲೆಕ್ಚರರ್, ಮದ್ರಾಸ್ ಯೂನಿವರ್ಸಿಟಿ)

ಪ್ರಸ್ತುತ ಕಾಲದಲ್ಲಿ ತಂಬೂರಿ (ಶ್ರುತಿ), ವೀಣೆ, ಪಿಟೀಲ್ ಮೊದಲಾದ ತಂತ್ರೀ ವಾದ್ಯಗಳ ಮತ್ತು ತಪಲ, ಮದ್ದಲೆ · ಮುಂತಾದ ಚರ್ಮವಾದ್ಯಗಳ ಸಹಾಯದಿಂದ ರಾಗ ತಾಳ ಲಯಗಳಿಂದ ದಾಸಪಂಥದ ದೇವರ ನಾಮಗಳನ್ನೂ, ತ್ಯಾಗರಾಜರ ಕೃತಿಗಳನ್ನೂ ಹಾಡುವ ಹಾಡುಗಾರಿಕೆಯನ್ನೇ "ಸಂಗೀತಗೋಷ್ಠಿ"(ಕಛೇರಿ) ಎಂದು ವ್ಯವಹರಿಸುವ ವಾಡಿಕೆಯಿದೆ. ಇದರಂತೆಯೇ ವೇಶ್ಯೆಯರು ರಸಯುಕ್ತವಾದ ಯಾವುದಾದರೊಂದು ಶ್ಲೋಕಾರ್ಥವನ್ನು ರಾಗ ತಾಳ ಲಯಗಳೊಡನೆ ಹಾಡುತ್ತಾ ಹಸ್ತಾದ್ಯಭಿನಯಗಳಿಂದ ಭಾವಗಳನ್ನು ವ್ಯಕ್ತಪಡಿಸುವುದನ್ನು 'ತಾಫೆ' ಎಂದು ವ್ಯವಹರಿಸುವ ವಾಡಿಕೆಯೂ ಇದೆ. ಈ ಕಲೆಯು ಈಚೀಚೆಗೆ ತುಂಬಾ ಕಡಿಮೆಯಾಗುತ್ತಿದೆ. ಇದರಲ್ಲಿ ಹಾಡುಗಾರಿಕೆಗಿಂತ ಅಭಿನಯಕ್ಕೆ ಹೆಚ್ಚು ಪ್ರಾಧಾನ್ಯವುಂಟು. ಈ ಸಂಗೀತವು ೬೪ ಕಲೆಗಳಲ್ಲಿ ಒಂದೆಂದು ಪ್ರಾಚೀನ ಕಲಾವಿದರಿಂದ ಪರಿಗಣಿತವಾಗಿದೆ.

ಪ್ರಾಚೀನಕಾಲದಲ್ಲಿ ಈ ಬಗೆಯ ಹಾಡುಗಾರಿಕೆ ಪ್ರತ್ಯೇಕವಾಗಿರದೆ ನಾಟ್ಯದ ಒಂದು ಅಂಗವಾಗಿ ಪರಿಗಣಿತವಾಗಿತ್ತು. ರಸಗಳಿಗೆ ಆಶ್ರಯವಾಗಿ, ಆಂಗಿಕ ವಾಚಿಕ ಮೊದಲಾದ ನಾಲ್ಕು ಬಗೆಯ ಅಭಿನಯಗಳಿಂದ ಕೂಡಿರುವ ಧೀರೋದಾತ್ತಾದಿ ನಾಯಕರ ಅವಸ್ಥೆಗಳನ್ನು ಅನುಕರಣ ಮಾಡುವುದೇ ನಾಟ್ಯವು. ಈ ನಾಟ್ಯ ಪ್ರಧಾನವಾದ ಕಾವ್ಯಗಳಿಗೆ ರೂಪಕಗಳೆಂದು ಹೆಸರು. ಈ ರೂಪಕಗಳಲ್ಲಿ ನಾಟಕವೇ ಬಹು ಮುಖ್ಯವಾದುದು. ಈ ನಾಟ್ಯ ಸ್ವರೂಪವನ್ನು ಪ್ರತಿಪಾದಿಸುವ ಶಾಸ್ತ್ರಗಳಲ್ಲಿ ಭರತನಾಟ್ಯಶಾಸ್ತ್ರವೇ ಮೊತ್ತಮೊದಲನೆಯದು; ಇದರಲ್ಲಿ ವೇದಗಳ ಆಧಾರದಿಂದಲೇ ಬ್ರಹ್ಮನು ತನ್ನಿಂದ ನಿರ್ಮಿತವಾದ ನಾಟ್ಯಶಾಸ್ತ್ರವನ್ನು ಭರತಮುನಿಗೆ ಉಪದೇಶ ಮಾಡಿದನೆಂದೂ, ಭರತನು ಋಷಿಗಳಿಗೆ ಉಪದೇಶ ಮಾಡಿದನೆಂದೂ, ಬಳಿಕ ಲೋಕದಲ್ಲಿ ಪ್ರಚಾರವಾಯಿತೆಂದೂ ಹೇಳಿದೆ. ಈ ಸಂಗೀತಶಾಸ್ತ್ರವು ನಾಲ್ಕು ವೇದಗಳ ಜತೆಗೆ ಐದನೇ ವೇದವೆಂದು ಭರತಶಾಸ್ತ್ರದ ಆದಿಯಲ್ಲಿ ಹೇಳಿದೆ.

ನಾಟ್ಯಾಖ್ಯಂ ಪಂಚಮಂ ವೇದಂ ಸೇತಿಹಾಸಂ
ಕರೋಮ್ಯಹಂ ||
ಸಂಕಲ್ಪ್ಯ ಭಗವಾನೇವಂ ಸರ್ವವೇದಾನನುಸ್ಮರನ್ ||
ನಾಟ್ಯವೇದಂ ತತಶ್ಚಕ್ರೇ ಚತುರ್ವೇದಾಂಗಸಂಭವಂ ||
ಜಗ್ರಾಹ ಪಾಠ್ಯಂಋಗ್ವೇದಾತ್ ಸಾಮಭ್ಯೋಗೀತಮೇವಚ||
ಯಜುರ್ವೇದಾದಭಿನಯಾನ್ ರಸಾನಾಥರ್ವಣಾದಪಿ ||
ವೇದೋಪವೇದೈಃ ಸಂಬದ್ಧೋ ನಾಟ್ಯವೇದೋ
ಮಹಾತ್ಮನಾ ||

ಮತ್ತೆ ಉಪಸಂಹಾರದಲ್ಲಿ—

ನ ತಥಾ ಗಂಧಮಾಲ್ಯೇನ ದೇವಾ ಮುಷ್ಯಂತಿ ಪೂಜಿತಾಃ ||
ಯಥಾನಾಟ್ಯಪ್ರಯೋಗಸ್ಥೈರ್ನಿತ್ಯಂ ತೃಪ್ಯಂತಿ ಮಂಗಲೈಃ||
ಗಾಂಧರ್ವಂ ಚೇಹ ನಾಟ್ಯಂ ಚ ಯಸ್ಸಮ್ಯಕ್
ಪರಿಪಾಲಯೇತ್ ||
ಸ ಈಶ್ವರಗಣೇಶಾನಾಂ ಲಭತೇ ಸದ್ಗತಿಂ ಪರಾಂ ||

ಎಂದು ಸಂಗೀತವನ್ನು ಗಾಂಧರ್ವವೇದವೆಂದು ಹೇಳಿ, ನಾಟ್ಯಕ್ಕಿಂತ ಪೃಥಕ್ಕಾಗಿ ಹೇಳಿರುವನು. ಆದುದರಿಂದ ಸಂಗೀತವು ಪೃಥಕ್ಕಾಗಿಯೂ, ನಾಟ್ಯದೊಡನೆ ಮಿಶ್ರವಾಗಿಯೂ ಇದ್ದಂತೆ ತಿಳಿದುಬರುವುದು.

ಮೇಲೆ ಹೇಳಿದ ಪ್ರಮಾಣದಿಂದ ಪಾಠ್ಯಗೀತಗಳಿಂದ ಕೂಡಿದ ಸಂಗೀತವು ವೇದಮೂಲಕವಾದುದೆಂದು ಹೇಳಿದಂತಾಯಿತು. ವೇದೋಕ್ತ ಕರ್ಮಗಳಿಂದ ಭಗವಂತನು ಸಂತೋಷಪಡುವಂತೆ ಈ ನಾಟ್ಯದಿಂದಲೂ ಸಂತೋಷಪಡುವನು – ಎಂದೂ ಅದೇ ಶಾಸ್ತ್ರದಲ್ಲಿ ಹೇಳಿದೆ. ಈ ವಿಷಯವನ್ನೇ ಕಾಳಿದಾಸನು, ತನ್ನ ಮಾಳವಿಕಾಗ್ನಿ ಮಿತ್ರ ನಾಟಕದಲ್ಲಿ— "ದೇವಾನಾಮಿದಮಾಮನನ್ತಿ ಮುನಯಃ ಶಾಂತಂ ಕ್ರತುಂ ಚಾಕ್ಷುಷಂ" ಎಂದು ನಾಟ್ಯಶಾಸ್ತ್ರದ ಮಹತ್ತ್ವವನ್ನು ಪ್ರತಿಪಾದಿಸಿರುವನು. ಈ ಉದ್ದೇಶದಿಂದಲೇ ಪ್ರಾಚೀನಕಾಲದಿಂದಲೂ ಭರತಖಂಡದ ದೇವಾಲಯಗಳಲ್ಲಿ ಭಗವಂತನ ಉತ್ಸವ ಕಾಲದಲ್ಲಿ ವೇಶ್ಯೆಯರ ನರ್ತನವನ್ನು ಏರ್ಪಡಿಸಿದ್ದುದು. ಈಗ ಅದು ಶಿಥಿಲವಾಗುತ್ತಾ ಬಂದಿದೆ.

ಈ ಬಗೆಯ ವೇಶ್ಯೆಯರಿಗೆ ದೇವದಾಸಿಗಳೆಂಬ ಹೆಸರೂ ರೂಢಿಯಾಗಿತ್ತು.

ಈ ನಾಟ್ಯಗಾನಗಳಲ್ಲದೆ ಸಂಸ್ಕೃತ ಮತ್ತು ಕನ್ನಡ ಕಾವ್ಯಗಳ ಪದ್ಯಗಳನ್ನು ರಾಗವಾಗಿ ಹಾಡುವವರಿಗೆ ಗಮಕಿಗಳೆಂಬ ವ್ಯವಹಾರವಿತ್ತು. (ಕವಿ, ಗಮಕಿ, ವಾದಿವಾಗ್ಮಿಗಳು ರಾಜನ ಆಸ್ಥಾನದಲ್ಲಿ ಗಮಕವನ್ನನುಸರಿಸಿ ಹಾಡಿ ಆನಂದಪಡಿಸುತ್ತಿದ್ದರೆಂಬ ವರ್ಣನೆಗಳು ಕನ್ನಡ ಕಾವ್ಯಗಳಲ್ಲಿ ಅಲ್ಲಲ್ಲಿವೆ.)

ಸಂಸ್ಕೃತ ಭಾಷೆಯ ಆದಿಕಾವ್ಯವೆನಿಸಿದ ಶ್ರೀಮದ್ವಾಲ್ಮೀಕಿ ರಾಮಾಯಣದಲ್ಲಿ (ಸರ್ಗ–೪) ವಾಲ್ಮೀಕಿ ಮಹರ್ಷಿಯು ಶ್ರೀಮದ್ರಾಮಾಯಣವನ್ನು ಅನುಷ್ಟುಪ್ ಮತ್ತು ವೃತ್ತಗಳಿಂದ ರಚಿಸಿ ತನ್ನಾಶ್ರಮದಲ್ಲಿ ಸೀತೆಯೊಡನಿದ್ದ ಶ್ರೀರಾಮಚಂದ್ರನ ಮಕ್ಕಳಾದ ಕುಶಲರಿಗೆ ಉಪದೇಶ ಮಾಡಿದನು. ಅದನ್ನು ಅವರು ಋಷಿಗಳಗೋಷ್ಠಿಯಲ್ಲಿ ಮೊದಲು ಹಾಡಿ ಎಲ್ಲರ ಮೆಚ್ಚಿಗೆಗೂ ಪಾತ್ರರಾಗಿ, ಕೊನೆಗೆ ಶ್ರೀರಾಮಚಂದ್ರನ ಸಭೆಯಲ್ಲಿಯೂ ಹಾಡಿದರೆಂದು ಹೇಳಿದೆ. ಈ ಪ್ರಕರಣದಲ್ಲಿ ಸಂಗೀತ ವಿಚಾರವು ಸ್ವಲ್ಪ ಸೂಚಿತವಾಗಿದೆ–

ಪಾಠ್ಯೇ ಗೇಯೇ ಚ ಮಧುರಂ ಪ್ರಮಾಣೈಸ್ತ್ರಿಭಿರನ್ವಿತಂ |
ಜಾತಿಭಿಸ್ಸಪ್ತಭಿರ್ಬದ್ಧಂ ತಂತ್ರೀಲಯಸಮನ್ವಿತಂ |
ರಸೈಶ್ಶೃಂಗಾರಕಾರುಣ್ಯ ಹಾಸ್ಯವೀರಭಯಾನಕೈಃ ||
ರೌದ್ರಾದಿಭಿಶ್ಚ ಸಂಯುಕ್ತಂ ಕಾವ್ಯಮೇತದಗಾಯತ |
ತೌತು ಗಾಂಧರ್ವತತ್ವಜ್ಞೌ ಮೂರ್ಛನಾಸ್ಥಾನಕೋವಿದೌ |
ಭ್ರಾತರೌ ಸ್ವರಸಂಪನ್ನೌ ಗಂಧರ್ವಾವಿವ ರೂಪಿಣೌ | ೧೦ ||

……………………………………… |

……………………………………… |

ತೌ ಚಾಪಿಮಧುರಂ ರಕ್ತಂ ಸ್ವಂಚಿತಾಯತನಿಸ್ವನಂ ||
ತಂತ್ರೀಲಯವದತ್ಯರ್ಥಂ ವಿಶ್ರುತಾರ್ಥಮಗಾಯತಾಂ |
ಹ್ಲಾದಯತ್ಸರ್ವಗಾತ್ರಾಣಿ ಮನಾಂಸಿ ಹೃದಯಾನಿ ಚ |
ಶ್ರೋತ್ರಾಶ್ರಯಸುಖಂ ಗೇಯಂ ತದ್ಬಭೌ ಜನಸಂಸದಿ
|| ೩೪ ||

ಎಂದು ಸಂಗೀತ ವಿಚಾರವಾಗಿ ಪಾಠ್ಯ, ಗೇಯ, ಮೂರು ಪ್ರಮಾಣ (ಮೃದು, ಮಂದ್ರ, ತಾರ) ಏಳು ಜಾತಿ ಎಂಬ ಸಂಗೀತ ಶಾಸ್ತ್ರೀಯ ವಿಷಯಗಳನ್ನು ತಿಳಿಸಿ, ತಂತ್ರೀಲಯದಿಂದ (ತಂಬೂರಿ ಅಥವಾ ಶ್ರುತಿಯಿಂದ) ಕೂಡಿತ್ತು, ಎಂದು ಹೇಳಿದೆ. ಇದರಲ್ಲಿ ನಾಟ್ಯ ವಿಚಾರವಿಲ್ಲ. ಕೇವಲ ಸಂಸ್ಕೃತ ಪದ್ಯಗಳ ಹಾಡುಗಾರಿಕೆಯನ್ನು ಮಾತ್ರ ಹೇಳಿದೆ. ಹೀಗೆ ಹಾಡುವ ಅವರಿಗೆ ಗಮಕಿಗಳು ಎಂಬ ಸಂಜ್ಞೆಯು ಇತ್ತೆಂದು ಹಿಂದೆಯೇ ಹೇಳಿದೆ.

ಈ ರಾಮಾಯಣವು ಭರತಶಾಸ್ತ್ರಕ್ಕಿಂತ ಹಿಂದಣದೆಂದು ಹೇಳಬಹುದೇ? ಅಥವಾ ಈಚಿನದೆಂದು ಹೇಳಬಹುದೇ? ಎಂಬುದು ನಿರ್ಧರವಾಗಿಲ್ಲ.

ಕನ್ನಡದಲ್ಲಿ ಶಾಸ್ತ್ರ ವಿಷಯಗಳೆಲ್ಲವೂ, ಸಂಸ್ಕೃತ ಶಾಸ್ತ್ರೀಯಗ್ರಂಥಗಳ ಪರಿವರ್ತನಗಳಿಂದಲೇ ಪ್ರತಿಪಾದಿತವಾಗಿವೆ. ಆದರೆ ಅಂಥಹ ಶಾಸ್ತ್ರಗಳಲ್ಲಿ ದೇಶೀಯ ವಿಷಯಗಳೂ ಸೇರಿಸಲ್ಪಟ್ಟಿವೆ. ಅದರಂತೆ ಭರತನಾಟ್ಯಶಾಸ್ತ್ರವು ಮಾತ್ರ ಪರಿವರ್ತಿತವಾದಂತೆ ಕಂಡುಬರುವುದಿಲ್ಲ. ಅಥವಾ ನಾಟ್ಯ ಸಂಗೀತ ವಿಷಯಕವಾದ ಸ್ವತಂತ್ರ ಗ್ರಂಥಗಳೂ ಕಂಡುಬರುವುದಿಲ್ಲ. ಆದರೆ ಪ್ರಾಚೀನ ಕಾವ್ಯಗಳಲ್ಲಿ ಪ್ರಕರಣಾನುಗುಣವಾಗಿ ಸಂಗೀತ, ನಾಟ್ಯ, ವೀಣಾವಾದ್ಯಗಳ ವರ್ಣನೆಯು ಕಂಡುಬರುವುದು. ಇದರಿಂದಲೇ ಆ ಕಾಲದ ಸಂಗೀತ ನಾಟ್ಯಾದಿಗಳ ಸ್ವರೂಪವನ್ನು ಸಂಗ್ರಹಿಸಬೇಕು.

ಈಗ ನಮಗೆ ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ೧೦ ನೆಯ ಶತಮಾನದಲ್ಲಿ (ಕ್ರಿ.ಶ. 945) ಬರೆಯಲ್ಪಟ್ಟ ಆದಿಪುರಾಣವೇ ಮೊತ್ತಮೊದಲನೆಯ ಕಾವ್ಯ. ದ್ರಾವಿಡಭಾಷೆಗಳಲ್ಲಿ ಗ್ರಂಥದ ರಚನೆಗೆ ಜೈನರೇ ಮೊತ್ತಮೊದಲಿಗರು, ಆದರೆ ಈ ಆದಿಪುರಾಣಕ್ಕೆ ೫೦–೬೦ ವರುಷಗಳ ಹಿಂದೆ ಬರೆಯಲ್ಪಟ್ಟಿರುವ *ಕವಿರಾಜಮಾರ್ಗದಲ್ಲಿ ಕನ್ನಡ ಭಾಷೆಯ ಹಲವು ಗದ್ಯ ಗ್ರಂಥಗಳೂ, ಪದ್ಯ ಗ್ರಂಥಗಳೂ ಇದ್ದಂತೆ ಹೇಳಿರುವನು. ಅವೊಂದೂ ಇದುವರೆಗೆ ಲಭ್ಯವಾಗಲಿಲ್ಲ.

ಈ ಆದಿಪುರಾಣವು ಜೈನಮತೀಯರಿಂದ ಸ್ವೀಕರಿಸಲ್ಪಟ್ಟಿರುವ ೨೪ಮಂದಿ ತೀರ್ಥಂಕರರಲ್ಲಿ ಮೊದಲನೆಯ ತೀರ್ಥಂಕರನ ಪಂಚಕಲ್ಯಾಣಗಳನ್ನು ವಿವರಿಸುವುದು. ಈ ಜೈನ ಪುರಾಣಗಳಲ್ಲಿ ಜಿನಜನನಿಗೆ ಜಿನನು ಆಕೆಯ ಗರ್ಭದಲ್ಲಿ ಸ್ವರ್ಗದಿಂದ ಬಂದು ನೆಲಸುವುದಕ್ಕೆಮೊದಲುದೇವೇಂದ್ರನು ಆಕೆಯ

---

*ನೃಪತುಂಗನ "ಕವಿರಾಜಮಾರ್ಗ" ವೆಂಬ ಅಲಂಕಾರ ಗ್ರಂಥವೇ ಕನ್ನಡದಲ್ಲಿ ಪ್ರಾಚೀನ ಗ್ರಂಥವು. ಅದರಲ್ಲಿ ಅಲಂಕಾರ ವಿಷಯಗಳನ್ನು ಆ ಕಾಲದಲ್ಲಿದ್ದ ದಂಡಿಯ ಕಾವ್ಯಾದರ್ಶ, ಭಾಮಹನ ಅಲಂಕಾರ ಸಂಗ್ರಹ—ಇವುಗಳಿಂದ ಅನುವಾದ ಮಾಡಿರುವುದಲ್ಲದೆ, ಕೆಲವು ಕನ್ನಡಭಾಷಾ ವಿಷಯಗಳನ್ನೂ ಸೇರಿಸಿರುವನು.

ಗರ್ಭಶೋಧನೆಗಾಗಿ ದೇವಸ್ತ್ರೀಯರನ್ನು ಕಳುಹಿಸುವನು. ಅವರು ಜಿನಜನನಿಯನ್ನು ಸಂಗೀತ, ನಾಟ್ಯ, ವೀಣೆಗಳಿಂದ ಸಂತೋಷಪಡಿಸುತ್ತಿದ್ದರು ಎಂಬ ಪ್ರಕರಣದಲ್ಲಿ ಸ್ವಲ್ಪಸ್ವಲ್ಪ ಸಂಗೀತ ನಾಟ್ಯ ವೀಣಾ ವಾದ್ಯಗಳ ವಿವರಣೆಯಿದೆ—

ಆದಿಪುರಾಣ; ಆಶ್ವಾಸ ೭—ಪದ್ಯ ೧೬ ರಿಂದ ಈ ಸಂಗೀತಕ ವಿಚಾರವು ಸಂಗ್ರಹವಾಗಿ ಹೇಳಲ್ಪಟ್ಟಿದೆ—

ಗಮಕಂ ಪ್ರಯೋಗ ಮಾಭೋ |
ಗಮಲಂಕಾರಂ ಪೊಗರ್ ನಯಂ ಮಿಱುಗು ಪೊದ ||
ಱ್ವಮರ್ದಿರೆ ಕೊಳೆ ಪಾಡುವಮರಿ ದ |
ಲಮರ್ದಂ ಮುಕ್ಕುಳಿಸಿ ಯುಗುಳ್ವ ತೆಱನಂ ಪೋಲ್ತುಳ್ ||

ಜೇನಪುೞಿ ಕೊಂಡುದಮರ್ದಿನ |
ಸೋನೆಯೆ ಸುರಿದತ್ತು ರಸದ ತೊಱೆ ಪರಿದತ್ತೆಂ ||
ಜೇ ನುಡಿಯನೆ ನುಡಿಯಿಸಿದ |
ತ್ತಾನಾಕ ಸ್ತ್ರೀಯ ಗೇಯಮಾಸ್ಥಾಯಿಕೆಯೊಳ್ ||

ಈ ಎರಡು ಪದ್ಯಗಳಲ್ಲಿ ಪ್ರಾಚೀನಕಾಲದ ಗೇಯದ ಸ್ವರೂಪವನ್ನು ವಿವರಿಸಿರುವನು—ಗಮಕ, ಪ್ರಯೋಗ, ಆಭೋಗ, ಅಲಂಕಾರ, ಪೊಗರ್ (ಕಾಂತಿಯೆಂಬ ಗುಣ), ನಯ, ಮಿಱುಗು – ಈ ಶಾಸ್ತ್ರೀಯ ಪದಗಳ ಅರ್ಥ ವಿವರಣೆಯು ವಿಮರ್ಶಿಸಬೇಕಾಗಿದೆ. ಮುಂದೆ ನಾಟ್ಯ ಮತ್ತು ವೀಣಾ ವಾದ್ಯಗಳ ವರ್ಣನೆಯೂ ಇದೆ. ಮತ್ತು ೧೧ನೆಯ ಶತಮಾನದ ಆದಿಭಾಗದಲ್ಲಿ ವಿರಚಿತವಾದ ಮಲ್ಲಿನಾಥ ಪುರಾಣದಲ್ಲಿ—

ಕೊರಲಂ ನಿಟ್ಟಿಗೆ ತಂದು ವಂಶಶ್ರುತಿಯಿಂ ತ್ರಿಸ್ಥಾನ
ಸಂಶುದ್ಧಿವೆ |
ತ್ತಿರೆ ನಾನಾವಿಧದಿಂ ಪ್ರಯೋಗಿಸುವುಪಾಂಗಂಗಳ್
ರಸಂಬೆತ್ತು ಬಿ ||
ತ್ತರಿಪಂತಾಣತಿಮಾಡಿದಂ ಮುಖರಿಗಾಣಂ
ಭೃಂಗಮಾಳಾಮೃದು |
ಸ್ವರಮಲ್ಲಿಂತಿದು ಕಾಮುಕಾರ್ಮುಕ ಲತಾಜ್ಯಾರಾವ
ಮೆಂಬನ್ನೆಗಂ ||
(ಆ ಲ, ಪ. ೩೫)

ಅಂತಾದತಿಶಯ ಪರಿಣತಿಯಂ ನೆಱೆದು ಮೂಱುಂ ಗ್ರಾಮರಾಗಂಗಳೊಳಂ ಷಡ್ಜಾತಿ, ಋಷಭಾದಿ ಸಪ್ತಸ್ವರ ಸಮಾಯೋಗ ಸಂಭವಮಪ್ಪ ಮೂವತ್ತುಂ ವಿಶುದ್ಧರಾಗದೊಳಂ ಸ್ವರಭಾಷಾವಿಭಾಷೆಯಿಂ ವ್ಯಕ್ತಮಾದ ಮೂವತ್ತಾಱುಂ ರಾಗಭೇದದೊಳಂ ದೇಶೀಯ ವಿಶೇಷ ಭೇದದಿನಾಚಾರ್ಯ ವಿರಚಿತಾಭಿನಯ ಭೇದದಿಂ ಜನಿಯಿಸಿದ ನೂಱುನಾಲ್ವತ್ತುಂ ರಾಗಭೇದದೊಳಂ • ಅವನೋರೊಂದಱೊಳ್ ಬೆರಸುವ ಸಾಮ್ರಾಣಿ ಭೇದದೊಳಂ, ಚಚ್ಚಪುಟ ತಾಳಪುಟಾದಿ ಸಕಳತಾಳ ಸಂಚಾರಸಮುದಿತಮಪ್ಪ ಇರ್ಪತ್ತೆಂಟು ವಸ್ತುಗೀತದೊಳಂ ಪ್ರವೀಣನಪ್ಪ ಗಾಣಂ ಪಾಡಲೊಡರಿಸುವುದುಮಾಗಳ್.

ಇದರಲ್ಲಿ ಮೂಱು ಗ್ರಾಮ, ಷಡ್ಜಾತಿ, ಋಷಭಾದಿ ಸಪ್ತಸ್ವರಸಮಾಯೋಗ ಇವುಗಳಿಂದ ಹುಟ್ಟುವ ಮೂವತ್ತು ಶುದ್ಧರಾಗಗಳೆಂದೂ, ಸ್ವರಭಾಷಾವಿಭಾಷೆ (ವಿಕಲ್ಪದಿಂ) ಯಿಂದ ಮೂವತ್ತಾಱು ರಾಗಭೇದಗಳೆಂದೂ, ದೇಶೀಯ ವಿಶೇಷ ಭೇದದಿಂದ ನೂಱುನಾಲ್ವತ್ತು ರಾಗಭೇದಗಳೆಂದೂ ಅವುಗಳನ್ನು ಒಂದೊಂದರಲ್ಲಿ ಬೆರಸುವುದರಿಂದ ಹುಟ್ಟುವ ಸಾಮ್ರಾಣಿ ಭೇದಗಳು ಎಂದು ಹೇಳಿ, ಚಚ್ಚಪುಟ ಮೊದಲಾದ ತಾಳ ಭೇದಗಳನ್ನೂ ಹೇಳಿರುವುದಲ್ಲದೆ, ದೇಶೀಯ ವಿಷಯವನ್ನೂ ಸ್ವಲ್ಪ ಸೂಚಿಸಿರುವನು.

ಅದರಲ್ಲಿಯೇ—ಮತ್ತಂ ಶಾರೀರವೀಣೆಯೊಳ್ ಪಾಡುವಲ್ಲಿ—

ಸ್ವರದೊಳ್ ತಾಳದೊಳವ........ |
........ಧಾನದೊಳಳಂಕೆಗೊಂಡಿರೆ ರಾ ೋ ||
ಚ್ಚರಣಲಯಮಾಯ್ತು |
ಚ್ಚರಿ ತತ್ಗಂಧರ್ವವಿದ್ಯೆ ಸುರಸುಂದರಿಯಾ ||

ಅಮರ್ದಿನಕೊಳಲಿನಿಸಿಯದೆನೆ |
ಸಮಂತು ಸಪ್ತಸ್ವರಂಗಳುಂ ರಂಜಿಪ ರಾ ||
ಗಮನುಗುೞೆ ಕೊಳಲನುಡಿಸಿದ |
ಳಮರಾಂಗನೆ ಬಿಲ್ಲನತನು ಗೊಲೆಗೊತ್ತುವಿನಂ ||

ಮತ್ತು ೧೫ನೆಯ ಶತಮಾನದಲ್ಲಿ ಬರೆಯಲ್ಪಟ್ಟ ನೇಮಿಚಂದ್ರನ ಅರ್ಧನೇಮಿಪುರಾಣದಲ್ಲಿ—

ರಸಮಂ ಸೂಸೆ ಮುಖೇಂದು ಕರ್ಚ್ ಮದನನಂ ಕೈವೀಸೆ
ಬೆಳ್ದಿಂಗಳಂ |
ಪೊಸತಂ ಪುಟ್ಟಿಸೆ ದೃಷ್ಟಿ ಮೈ ಪೊಳೆವ ಮಿಂಚಂ ಪೋಲೆ
ಚೆಲ್ವಾಗೆ ಬ |

ಣ್ಣ ಸರಂ ಕಾಲ್ಪುರವೇಱಿ ಕಾಕಳಿ ನಭೋರಂಗಾಗ್ರ
ದೊಳ್ ನಿಚ್ಚಲಾ |
ಡಿಸುವಂ ಪಾಡಿಸುವಂ ವಿಯಚ್ಚರಿಯರಂ ವಾಗ್ಗೇಯ
ವಿದ್ಯಾಧರಂ ||

(ಆ. ೨, ಪ. ೯೬)

ಇದರಲ್ಲಿ "ವಾಗ್ಗೇಯ" ವೆಂಬ ಬಾಯಹಾಡುಗಾರಿಕೆಯ ವಿಷಯವನ್ನು ಸೂಚಿಸಿದೆಯಲ್ಲದೆ, ಅದನ್ನು ನಾಟ್ಯಾಂಗವಾಗಿಯೇ ಹೇಳಿದೆ.

(ಚಂದ್ರಪ್ರಭಪುರಾಣ, ಆ. ೭-ಪ. ೯೭ರಲ್ಲಿ)

ತಾಳಮನಿತ್ತು ಸಮ್ಮನಿಸದೊತ್ತುವ ಬಂಚದ ನುಣ್ಚಾರಕ್ಕಣಂ|
ಮೇಳತೆಯಿಲ್ಲ ಬೀಣೆಯ ಸರಂ ಬಿಡದಿಲ್ಲಿಯೆನಿಪ್ಪ
ಠಾಯೆಯಿಂ ||
ದಾಳತಿಮಾಡಿ ಸಾಳಗದ ದೇಸಿಯಗೀತಮನಂದು
ಹಾಡುವಿಂ |
ಪಾಣನನುರ್ವರಾಧಿಪತಿ ಲೀಲೆಯನೆಕ್ಕಲಗಾಣ
ನೊರ್ವನಂ ||

ಈ ಪದ್ಯದಲ್ಲಿ ಠಾಯೆ, ಆಳತಿ, ಸಾಳಗ ಮುಂತಾದ ಶಾಸ್ತ್ರೀಯ ಪದಗಳನ್ನು ಹೇಳಿ, ದೇಸಿಯಗೀತ ವಿಷಯವನ್ನೂ ಸೂಚಿಸಿರುವನು.

(ಕ್ರಿ.ಶ.) ೧೨೪೫ ರಲ್ಲಿ ರಚಿತವಾದ ಕಾವ್ಯಾಲೋಕನವೆಂಬ ಕನ್ನಡ ಅಲಂಕಾರ ಗ್ರಂಥವು ರುದ್ರಟವಾಮನ ಮೊದಲಾದ ಅಲಂಕಾರ ಗ್ರಂಥಗಳ ಆಧಾರದಿಂದ ಬರೆಯಲ್ಪಟ್ಟುದು; ಇದರ ಕೊನೆಯಲ್ಲಿ ಕನ್ನಡ ಕಾವ್ಯಗಳ ಲಕ್ಷಣವನ್ನು ಹೇಳುವ ಪ್ರಕರಣದಲ್ಲಿ—

ಸಂದಿಸಿರೆ ಕಂದಮುಂ ಪೆಱ |
ತೊಂದಱಕೆಯ ವೃತ್ತಜಾತಿಯುಂ ಪದಮುವು ತ ||
ಳ್ತೊಂದಿರೆ ಪಡ್ಡೆರಡುವರಂ |
ಸಂದುದು **ಮೆಲ್ವಾಡೆ**ನಿಕ್ಕುಮದು ಕನ್ನಡದೊಳ್ ||

ಪದಮುಯ್ದು ಮಿರ್ಪೆತಯ್ದುಂ |
ಪದಂ ಯಥಾಸಂಭವಂ ಪ್ರಬಂಧದ ಮೆಯ್ಯೊಳ್ ||
ಪುದಿದೊದವಿ ನೆಗೞ್ದ್ವಡಂತದು |
ಸದಲಂಕಾರಂ ರಸಾಸ್ಪದಂ **ಪಾಡ**ಕ್ಕುಂ ||

ಪಾಡುಗಳಿಂ ತಱಸಲೆ |
ಮಾಡಿದುದಂ **ಪಾಡುಗಬ್ಬ**ವೆಂದು ಬುಧರ್ ಕೊಂ ||
ಡಾಡುಪರವಱಂ ದಲ್ ಮೆ |
ಲ್ವಾಡುಂ ರೂಢಿಯ ಬೆದಂಡೆಗಬ್ಬಮುಮಕ್ಕುಂ || ೯೫ ||

ಎಂದು ಹಾಡುಗಬ್ಬ, ಮೆಲ್ವಾಡು ಎಂಬ ಹಾಡುಗಾರಿಕೆಯ ಕಾವ್ಯಗಳ ಹೆಸರನ್ನು ಹೇಳಿರುವನು, ಆ ಬಗೆಯ ಕಾವ್ಯಗಳೊಂದೂ ಇದುವರೆಗೆ ದೊರೆತಿಲ್ಲ.

ಮತ್ತು ೧೩ನೆಯ ಶತಮಾನದ ಆದಿಭಾಗದಲ್ಲಿ ರಚಿತವಾದ ಯಶೋಧರ ಚರಿತ್ರೆಯಲ್ಲಿ--

(ಅವತಾರ–೨, ಪದ್ಯ ೨೯ ರಿಂದ)

ಗಹಗಹಿಕೆವಡೆದ ವಹಣಿಯ |
ಸಹಾಹೆ ಝುಂಪೆಯದೊಳಮರೆ ಠಾಯದೊಳಂ ನಿ ||
ರ್ವಹಿಸಿ ನೆಲೆಗೊಳಿಸೆ ಬಯ್ಸಿಕೆ (ಬಯಸಿಕೆ) |
ಮಹಚಾಳಯದಲ್ಲಿ ಮೂರ್ತಿವಡೆದುದು ರಾಗಂ || ೨೯ ||

ಮಾಳಿಗೆಯೊಳಗಣ ಸೊಡರ್ಗುಡಿ |
ಡಾಳಂ ಬಡೆವಂತೆ ರಾಗರಕ್ತೆಯೊಳಮರ್ದುಂ ||
ಪಾಳಿಕೆವಡೆದು ಬಜಾವಣೆ |
ಮಾಳವಸಿರಿಯೆಂಬ ರಾಗಮುಂ ಚಾಳಿಸಿದಂ || ೩೦ ||

ತಾಳದ ಲಯಮುಂ ನೆನೆಯದೆ |
ಕೇಳಲೊಡಂ ಠಾಯೆ ಜಾತಿಯೊಳ್ ಗ್ರಾಹ(ಮ?)ಯುತಂ ||
ಕೇಳಲೊಡಂ ಗೀತಮನೆಂ |
ದಾಳತಿಯೊಳ್ ಮಱೆದು ಪಾಡಿದಂ ರೂಪಕಮಂ || ೩೧ ||
ಅಂತೆಸೆದು ಪಾಡುತಿರೆ ...... |

ಈ ಮೂರು ಪದ್ಯಗಳಲ್ಲಿ ಸಂಗೀತ ಶಾಸ್ತ್ರೀಯ ಪದಗಳು ಹೆಚ್ಚಾಗಿವೆ. ಮೊದಲನೆಯ ಪದ್ಯದಲ್ಲಿ "**ಗಹಗಹಿಕೆ**ಯನ್ನು ಪಡೆದ **ವಹಣಿಯ ಸಹಾಹೆ**ಯು **ಝುಂಪೆ**ಯಲ್ಲಿ ಸೇರಿರಲು **ಠಾಯೆ**ಯಲ್ಲಿ ನಿರ್ವಾಹಮಾಡಿ ನೆಲೆಗೊಳಿಸಲು (ರಾಗವು **ಬಯ್ಸಿಕೆ** ನೆಲೆಗೊಳಿಸೆ), ಮಹಚಾಳೆಯದಲ್ಲಿ ರಾಗವು ಆಕಾರವನ್ನು ಪಡೆದಂತೆ ತೋರುತ್ತಿತ್ತು" ಎಂಬಲ್ಲಿ ವಹಣಿ, ಸಹಾಹೆ, ಝುಂಪೆ ಮೊದಲಾದ ಪದಗಳ ಅರ್ಥ ವಿವರಣೆಯು ಸ್ಪಷ್ಟವಾಗುವುದಿಲ್ಲ.

ಎರಡನೆಯ ಪದ್ಯದಲ್ಲಿ—ಮಾಳಿಗೆಯೊಳಗಿರುವ ದೀಪದ ಕುಡಿಯು ಚೆನ್ನಾಗಿ ಪ್ರಕಾಶಿಸುವಂತೆ ರಾಗರಕ್ತೆಯಲ್ಲಿ

ಅನುವರ್ಗಂ ? ಬಜಾವಣಿಯು ಪಾಳಿಕೆವಡೆದು ಮಾಳವ ಸಿರಿ (ಶ್ರೀ) ಎಂಬ ರಾಗವನ್ನು ಆಲಾಪನೆ ಮಾಡಿದನು – ಎಂದು ರಾಗದ ವಿಚಾರವನ್ನೇ ಹೇಳಿರುವನು.

ಮೂರನೆಯದರಲ್ಲಿ—ತಾಳದ ಲಯವನ್ನು ಆತನು ನೆನೆಯದೆ ಕೇಳಿದೊಡನೆಯೇ **ಠಾಯಿ** ಜಾತಿಯಲ್ಲಿ ಗ್ರಾಹ (ಮ) ದಿಂದ ಕೂಡಿದುದಾಗಿ ಗೀತವನ್ನು ಕೇಳಿಮೊಡನೆ **ಆಳತಿಯಲ್ಲಿ** (ಆಲಾಪನೆಯಿರಬಹುದು) (ವೈ) ಮುಱಿತು ರೂಪಕವನ್ನು ಹಾಡಿದನು – ಎಂದು ಠಾಯಿ, ಜಾತಿ, ಗ್ರಾಮ (ಹ), ಆಳತಿ ಎಂಬ ಸಂಗೀತ ಶಾಸ್ತ್ರೀಯ ಶಬ್ದಗಳನ್ನು ಪ್ರಯೋಗಿಸಿರುವನು. ಒಂದು ಪ್ರಾಚೀನ ಸಂಗೀತ ಶಾಸ್ತ್ರದ ಆಧಾರವಿಲ್ಲದೆ ಇವನ್ನು ವಿವರಿಸಲು ಶಕ್ಯವಿಲ್ಲ.

೧೪–೧೫ ಶತಮಾನಗಳಲ್ಲಿ ಜೈನರಲ್ಲಿ ಚಂಪೂರೂಪವಾದ ಪುರಾಣ ರಚನೆಯು ನಿಂತುಹೋಯಿತು. ಬಳಿಕ ೧೬ ನೆಯ ಶತಮಾನದಲ್ಲಿ ಸಾಂಗತ್ಯ ಗ್ರಂಥಗಳು ವಿಶೇಷವಾಗಿ ರಚಿತವಾದುವು. ಇವೂ ಒಂದು ಬಗೆಯ ಹಾಡಿನಂತಹ ಸಾಹಿತ್ಯವೆಂದೇ ಹೇಳಬಹುದು.

೧೬ ನೆ ಶತಮಾನದಲ್ಲಿ ರಚಿತವಾದ "ಭರತೇಶವೈಭವ"ವೆಂಬ (ಕ್ರಿ. ಶ. ೧೫೫೭) ಸಾಂಗತ್ಯ ಗ್ರಂಥದಲ್ಲಿ ಭರತನ ಸಭೆಯಲ್ಲಿ ಗಾಯಕರು ಸಂಗೀತವನ್ನು ಹಾಡಿದರೆಂದು ಆ ಸಂಗೀತ ಕ್ರಮವನ್ನು ವಿವರಿಸಿರುವನು. ಇದರಿಂದ ಆ ಶತಮಾನದ ಸಂಗೀತ ಪ್ರಕಾರವು ಸ್ವಲ್ಪಮಟ್ಟಿಗೆ ತಿಳಿದು ಬರುವುದು—

(ಭರತೇಶ್ವರ ಚರಿತೆ–ಆಸ್ಥಾನ ಸಂಧಿ ೬೮ ರಿಂದ)

ನೋಡುತಿರ್ದರು ತನ್ನನೆಲ್ಲರು ತಾನಾಗ |
ನೋಡಿದನೊಲ್ದು ಗಾಯಕರ ||
ನೋಡಿದ ಬಗೆಯಱಿದಾ ಜಾಣರಾಗಳೆ |
ಹಾಡತೊಡಗಿದರೋಜೆಯೊಳು || ೬೮ ||

ಗಾಯಕರ ಬಿರುದುಗಳು—

ರೋಮಾಂಚನಸಿದ್ಧ ಜುಂಜುಮ್ಮಾಲಪ ಗಾ |
ನಾಮೋದ ಚುಂಚುಮಾಲಾದ್ಯ (ದಿತ್ಯ) ||
ಶ್ರೀಮಂತ್ರಗಾಂಧಾರ ರಾಗವರ್ತಕರೆಂಬ |
ರಾಮಮಹೀಪತಿಯ ಗಾಯಕರು || ೬೯ ||

ಸಂಗೀತಗಾರನಿಗೆ ಹಾಡುವಾಗ ಇರಬೇಕಾದ ಸ್ಥಿತಿ—

ಬಳ್ಳ ಬಾಯ್ದೆಱೆಯದೆ, ಭ್ರಾಂತುಗೊಂಡಂತೆ ವೈ |
ಯೆಲ್ಲ ತೂಗಾಡದೊಂದಿನಿಸು ||
ಅಲ್ಲಾಟವುಂಟು ಓಜೆವಿಡಿದು ಬಾಯ್ದೆಱೆಯುಂಟು |
ಸಲ್ಲಲಿತದೊಳು ಹಾಡಿದರು || ೭೦ ||
ತಬ್ಬಿಬ್ಬಿಯಾಗದೆ ತಳ್ಳಂಕಗೊಳ್ಳದೆ |
ಬೊಬ್ಬೆಯಿಕ್ಕದೆ ಜೋಕೆಯಱಿದು ||
ಒಬ್ಬರಿಬ್ಬರು ಮೂವರೊಂದೊಂದು ಕಲೆಯ ವೈ |
ಯುಬ್ಬುವೊಲು ಕೇಳಿಸಿದರು || ೭೧ ||

ಉದಯರಾಗ ಹಾಡಿದುದು—

ಜೋಲಿಮಾಡದೆ ಜೋಕೆವಿಡಿದುರೆ ಪ್ರಾತಃ |
ಕಾಲದರಾಗವನಱಿದು ||
ಆಳಾಪಿಸಿದರು ಕೇಳುವ ಜನರೆದೆ ತಂ |
ಗಾಳಿ ಬೀಸಿದ ತೆಱನಾಗೆ || ೭೨ ||

ರಾಗಾಳಾಪನೆ—

ಜೋಡುಜೋಡಾಗಿ ತಾವರೆಯಿದಿರೊಳು ಸರ |
ಮಾಡುವ ತುಂಬಿಗಳಂತೆ ||
ನೋಡುತ ಭರತರಾಜನ ಮುಖಪದ್ಮವ |
ಮಾಡಿದರಾಳಾಪಗಳನು || ೭೩ ||

* * * *

ರಾಗಗಳ ಹೆಸರುಗಳು—

ಭೂಪಾಳಿಯಿಂದ ಧನ್ಯಾ(ನ್ನಾ)ಸಿಯಿಂದಾ ಸರ್ವ |
ಭೂಪಾಳಿಗೊಡೆಯನ ಮುಂದೆ ||
ಶ್ರೀಪುರುನಾಥನ ಪಾಡಿದರೆಲ್ಲರ |
ಪಾಪಲೋಪವನೈದುವಂತೆ || ೭೭ ||
ಮಲಿನವಿಲ್ಲದಾ ಮನದಿಂದ ನಿಷ್ಕಲನ ನಿ |
ರ್ಮಲನ ನಿತ್ಯನನಾದಿಜಿನನ ||
ಮಲಹರಿಯಿಂದ ಪಾಡಿದರು ಕೇಳ್ವರ ಕರ್ಮ |
ಮಲವೆಲ್ಲ ಹರಿವಂತೆ || ೭೮ ||
ದೇಶಾಕ್ಷಿಯಿಂದ ಜಿನೇಶನ ಗುಣಗಳ |
ದೇಶಾಧಿಪತಿ ಮೆಚ್ಚೆ ಹಾಡಿ ||
ಕೌಶಲಮಂಗಳಾಷ್ಟಕವನು **ಮಂಗಳ** |
ಕೌಶಿಕೆಯಿಂದ ಹಾಡಿದರು || ೭೯ ||

ದಂಡಿಗೆಗಳ ಶ್ರುತಿ ದಂಡಿದಂಡಿಗೆ ಹೋಗದೆ |
ಕಂಡೊಡಗೂಡಿ ಕಂಠದೊಳು ||
ಗುಂಡಾಕ್ರಿ ಭೈರವಿಯಿಂದ ಕುಸುಮಕೋ |
ದಂಡದಲ್ಲಣನ ಪಾಡಿದರು || ೮೦ ||

ವೀಣೆಯದನಿ ಯಾವುದದಱೊಳು ಪಾಡುವ |
ಗಾನದ ದನಿಯಾವುದೆಂದು ||
ಕಾಣಿಸಿಕೊಳ್ಳದೆ ಜಿನಸಿದ್ಧಮಹಿಮೆಯು |
ಕಾಣಿಸಿ ಪಾಡಿದರೊಲ್ದು || ೮೧ ||

ಚೀರದೆ ಬತ್ತದೆ ಜಾತಿ ಜಾತಿ ಕಟ್ಟಣೆ |
ಜಾರದೆ ಪೊಡಲ ದಂಡಿಸದೇ ||
ಏರವಿಱಿಯಲಹುದಹುದು ಲೇಸೆನೆ ಸವಿ |
ದೋರಿ ಹಾಡಿದರು ಗಾಯಕರು || ೮೨ ||

* * * *

ಸಂಗೀತದ ಮಚ್ಚುವಿಕೆ—

.... |
.... ||
ಚೆನ್ನಾಯ್ತು ಸೊಬಗಾಯ್ತು ಸೊಗಸಾಯ್ತು ಲೇಸು ಲೇ |
ಸಿನ್ನೊಮ್ಮೆ*ಯೆಂದು ಕೇಳ್ವಂತೆ || ೮೪ ||

ದನಿ ಲೇಸು, ಮೇಳದಜೋಕೆ ಲೇಸಾಲಾಪ |
ವನುಭವ ಲೇಸು ಮತ್ತಲ್ಲಿ ||
ಜಿನನಾಮ ಕೂಡಿತು, ಲೇಸು ಲೇಸೆಂದು ರಾ |
ಯನ ಮುಂದೆ ನುಡಿವ ರಿಜ್ಜಿಗರು || ೮೫ ||

* * * *

ಸಂಗೀತದ ಪ್ರಭಾವ—

ಹಸುಳೆ ಕಲ್ಮರ ಪಾವುಪಶುಗಳು ಗಾನ |
ರಸಕೆ ಸೋಲುವವೆಂದರಿನ್ನು ||
ರಸಿಕರು ಸೋಲರೆ ಸಭೆಯಲ್ಲಿ ಕೇಳ್ದು ವೈ |
ಮಸಕದಿರ್ದುದು ಬೆರಗಾಗಿ || ೮೭ ||

ಕೊಳಲಿಗೆ ಪಶು ಮಿಗ ಘಂಟೆಗೆ ಹಸುಳೆ ಜೋ |
ಗುಳಕೆ ಸರ್ಪವು ನಾಗಸರಕೆ ||
‡ಎಳವೆಣ್ಣದನಿಗೊಂದು ವೃಕ್ಷ ಗುಂಡಾಕ್ರಿಗೆ |
ಶಿಲೆವೊಸರುವುದಿದು ಘನವೆ || ೮೮ ||

* * * *

.... |
.... ||
...........ನಿಂದ ದೇವನ |
ಗಮಕವನೊಲ್ದು ಪಾಡಿದರು || ೯೦ ||

ಇದರಲ್ಲಿ ಹಲವು ರಾಗಗಳನ್ನು; ಸಂಗೀತಗಾರರು ಹಾಡುವಾಗ ಅನುಸರಿಸಬೇಕಾದ ಸ್ಥಿತಿಗಳನ್ನೂ; ಜತಿ, ಜಾತಿ, ಕಟ್ಟಣೆ ಎಂಬ ಗೀತಶಾಸ್ತ್ರೀಯ ಶಬ್ದಗಳನ್ನೂ; ಸಂಗೀತದ ಪ್ರಭಾವನನ್ನೂ ಹೇಳಿರುವುದಲ್ಲದೆ, ಉದಯ ರಾಗವನ್ನು ಹಾಡುತ್ತಿದ್ದರೆಂಬುವನ್ನೂ ವಿವರಿಸಿದೆ.

ಬಳಿಕ ೧೬ನೆ ಶತಮಾನದಲ್ಲಿ ಪುರಂದರದಾಸರೇ ಮೊದಲಾದ ವೈಷ್ಣವಮತದ ದಾಸಸಂಘದವರಿಂದ ದೇವರನಾಮ, ಸುಳಾದಿ ಇವುಗಳ ರೂಪದಲ್ಲಿ ಸಂಗೀತ ಶಾಸ್ತ್ರವು ಒಂದು ವಿಶಿಷ್ಟ ರೀತಿಯಲ್ಲಿ ಮಾರ್ಪಟ್ಟು ಇಂದಿನವರೆಗೂ ನಡೆದು ಬರುತ್ತಿರುವುದು. ಮತ್ತೆ ೧೭–೧೮ ನೆಯ ಶತಮಾನದಲ್ಲಿ ಆಂಧ್ರರಾದ ತ್ಯಾಗರಾಜರಿಂದ ಸಂಗೀತ ಶಾಸ್ತ್ರವು ಸುಧಾರಿಸಲ್ಪಟ್ಟು ಇನ್ನೂ ವಿಶಿಷ್ಟ ರೀತಿಯಲ್ಲಿ ಈಗ ಎಲ್ಲಾ ಕಡೆಗಳಲ್ಲಿಯೂ ವಿಶೇಷವಾಗಿ ಹರಡಿಕೊಂಡಿರುವುದು.

ಮೊತ್ತದಲ್ಲಿ ಪ್ರಾಚೀನಕಾಲದ ಸಂಗೀತ ಸ್ಥಿತಿಯನ್ನು ವಿವರವಾಗಿ ತಿಳಿದುಕೊಳ್ಳಲು ಕನ್ನಡದಲ್ಲಿ ಯಾವುದೊಂದು ಸಂಗೀತಶಾಸ್ತ್ರ ಗ್ರಂಥಗಳೂ ಇಲ್ಲದಿರುವುದು ಕನ್ನಡ ಕಲೆಗೆ ಒಂದು ಕೊರತೆಯೆಂದೇ ಹೇಳಬಹುದು. ಆದರೆ ಕವಿಗಳು ಕಾವ್ಯಗಳಲ್ಲಿ ಅಲ್ಲಲ್ಲಿ ಅಲ್ಪಸ್ವಲ್ಪವಾಗಿ ಸೂಚಿಸಿರುವ ಆಧಾರಗಳಿಂದ ಪ್ರಾಚೀನಕಾಲದಲ್ಲಿ ಸಂಗೀತವಿಚಾರವೇ ಕನ್ನಡಿಗರಿಗೆ ತಿಳಿಯದು, ಎಂಬ ಅಪಪ್ರಥೆಯನ್ನು ಹೋಗಲಾಡಿಸಿರುವುದು ಕನ್ನಡಿಗರಿಗೆ ಒಂದು ಹೆಮ್ಮೆಯೇ ಆಗಿದೆ.

---

*Once more.

‡ಸ್ತ್ರೀಣಾಂ ಗೀತಾನ್ನಮೇರುಃ ವಿಕಸತಿ (ಹೆಂಗುಸರ ಗಾನದಿಂದ ಸಮೇರು ವೃಕ್ಷವು ಹೂ ಬಿಡುವುದು—ದೋಹದ ಶಾಸ್ತ್ರ).

PART IV

ARTICLES BY PROF. P. SAMBAMURTHY

History of Musical Education in South India

MUSIC has now found its legitimate place in the curriculum of studies in schools and in the Universities. A syllabus for music (Theory and Practical) has been prepared for use in elementary schools and secondary schools by the Department of Education, Madras. Music is now an optional subject for the S.S.L.C. under the Bifurcated Scheme of studies. The South Indian Universities have included music in their curricula of studies and the Madras University has also got a Research Department for Music. Three women's colleges in the city of Madras (The Queen Mary's College, Stella Mary's College and The Ethiraj College) and two women's colleges in the moffusil (Seethalakshmi-Ramaswami College, Tiruvchi and Visalakshi College, Udumalpet) are affiliated to the University of Madras in Music. One institution (Kalakshatra, Adyar) is affiliated in the Sangita Siromani course. It will be interesting to know how music gradually came to occupy this position in the scheme of education.

Before the year 1920, no attempt was made to teach music in schools in a systematic manner. The management of a few schools of their own accord, appointed music teachers to teach general singing. The need for including music in the curriculam of studies was however felt. The Madras Government constituted a committee with Mr. J. A. Yates, Inspector of Schools at that time, as chairman, to submit a scheme relating to the starting of a training school for Music Teachers. But nothing useful came out of the deliberations of that committee.

Private bodies and agencies from the year 1880, played an important part in creating an interest in musical studies. The starting of the Madras Gayan Samaj (as a branch of the Poona Gayan Samaj was an event of first- rate importance. The series of concerts of classical music given in the hall of the old Pachaiyappa's College Building paved the way for the recognition of Indian music as a subject worthy of study. These concerts were attended by governors, judges and prominent citizens. Intelligent reviews of these concerts were given in the *Madras Times* and other papers of the time.

Admission to the concerts held in the Pachaiyappa's College Hall and in the residences of Patrons like Raja Sir Ramaswamy Mudaliar in "Ramamandiram," Kilpauk, was free. The fee to the musicians was paid by Patrons by turn. It was about 1895 that the first sangita sabha, the *Krishna Gana Sabha* was started in George Town, Madras and membership was thrown open to the public on payment of a monthly subscription.

Due to the pioneering efforts of Tachur Singaracharlu, T. M. Venkatesa Sastri, C. Tirumalayya Naidu and A. M. Chinnaswami Mudaliar, the intelligentsia of Madras began to take special interest in music. Mr. T. M. Venkates Sastri, the brother of Prof. M. Seshagiri Sastri, M.A., the renowned professor of Sanskrit and comparative philology of the Presidency College, Madras, started the Zenana Music Institution. The book *Ganamrutamu* published by T. M. Venkatesa Sastri in 1893 refers to him as the Principal of the Zenana Music Institution, Madras. Mr. Umaiyalpuram Natesa Ayyar ran a flourishing music school in Mylapore

from 1907-1918. The Summer School of Indian music was started by Rev. H. A. Popley in Madras in 1919. The scope and activities of the Summer School were enlarged in 1928 and during the sixteen sessions of the school, held till 1937, the school has established a proud record of useful work.

The series of articles on Indian music contributed to the press in the twenties of this century by the late Kirtanacharya C. R. Srinivasa Iyengar, M. S. Ramaswamy Iyer, and other scholars served to awaken the musical consciousness of the people. .In the *Daily Express of Madras,* of August 30th, 1923, an article on "Indian music—Need for University Recognition" was published from the pen of the auhtor of this article. In it, he pointed out the need for including music as an optional subject for the Intermediate and the need for institution B.Mus., M.Mus., and D.Mus. Degrees. Skeleton syllabuses for the various courses were published in that article. In the *Hindu* of January 29th, 1925 another article on the subject by the same author appeared. On the 20th October 1925, he had the privilege of addressing a meeting held under the auspices of the Madras Teachers Guild, in the Pachaiyappa's College on "The Importance of Music in the Educational Curriculam". Vidwan K. V. Srinivasa Iyengar presided over that meeting.

MUSIC IN THE MADRAS UNIVERSITY

In the year 1925, a meeting of the Musicians of Madras, was held under the auspices of the Thyaga Brahma Sabha, George Town, and resolutions were passed at this meeting requesting the authorities of the Madras University to include music in the curriculum of studies. The meeting was held in the Nagappa Chetty Pillayar Vasanta Mantapam, George Town, on the 19th October 1925 and was presided over by Gayaka Sikhamani L. Muthayya Bhagavatar.

In the year 1926 the Madras University constituted a special committee to frame a syllabus in music for the Intermediate course. The syllabus framed by this committee was scrutinised by another committee. (The writer of this article was a member of both these committees.) The syllabus was finally accepted and the subject of music was allowed to enter the portals of the University, when Sir R. Venkataratnam was the Vice-Chancellor. The Board of studies in Indian Music was first constituted in 1928 and the author of this article was elected its Chairman. The Queen Mary's College was the first college to get affiliated in music and it started teaching the subject in July 1928. Two years later the college got affiliated in Music for the B.A. The Madras University thus has the proud distinction of being the first University in India to include music in its curriculum of studies and also to have a Reasearch department for Music. The Madras University instituted the Diploma course in Indian music in 1932. Music is now an optional subject for the B.T. Degree examiation and the Lady Willingdon Training College is affiliated in this subject. The B. Mus. Degree course and a new comprehensive course in music (Gr.E) for the Intermediate have also been instituted.

So far ten students have taken their M.Litt. Degree and one the Ph.D. Degree for Research in music in the Madras University.

Music in the other Universities in South India

The Andhra, Annamalai, Travancore, and Mysore Universities have included music amongst the optional subjects for the Intermediate examination. The Andhra, Travancore and Mysore Universities have music for the B.A. as well. The Madras and Andhra Universities offer a Diploma course in Music. The Maharaja's Music College at Vizianagaram coaches students for the Music Diploma Examination of the Andhra University. The Annamalai University has the Sangita Bhushana course and the B.Mus. Degree course. The Swati Tirunal Academy

of Music in Trivandrum runs a Title course in music. The women's college in Trivandrum and Mysore and the Government College in Chittur-Cochin are also affiliated in Music.

MUSIC ACADEMY

More than one attempt was made to start a Music Academy in Madras. Of the earlier attempts, mention may be made of the South Indian Academy of music started in Triplicane in the early twenties of this century with Mr. S. Kasturiranga Iyengar (the then editor of the *Hindu*) as President. Prior to this, Mr. V. C. Seshachariar started a similar institution in Mylapore. On the 7th of January 1926, a meeting of prominent musicians and music lovers was held in the Soundarya Mahal, Madras, under the presidency of Mr. T. V. Seshagiri Iyer (Retired Judge, Madras High Court) and a Music Academy was constituted with an influential committee. The *Hindu* of January 8th, 1926 published a detailed report of the proceedings of this meeting. If all these attempts proved infructuous, it was not due to the want of enthusiasm on the part of the organising committees, but the wat of finance. The session of the Indian National Congress held in Madras in 1927 came as a blessing and with the surplus funds left over from the proceeds of Fifth All-India Music Conference held in Madras in 1927, along with the session of the Indian National Congress tht Madras Music Academy came into existence. The Madras Music Academy has done valuable work through its Annual Conferences, its publications and the Teachers' College of Music.

MUSIC CONFERENCES

The series of music conferences arranged by Rao Saheb M. Abraham Panditar in Tanjore during 1912 to 1916, the Fifth All-India Music Conference which met in Madras in December 1927, the conferences of the Madras Music Academy held from the year 1929 onwards, the conferences of the Indian Fine Arts Society held from the year 1933, the Tevara Pan Conference convened by the Tamil Isai Sangam during 1949, 1950 and 1951 and the Dance Conferences convened by the Indian Institute of Fine Arts have served to create the requisite interest for the study and appreciation of music and dancing.

MUSIC IN THE S.S.L.C.

When music was an optional subject under the 1929 S.S.L.C. scheme, many girls high schools and one or two boys high schools sent up candidates for this examination. But after the reorganised S.S.L.C. scheme, the number of schools teaching music under the Bifurcated schme of studies has become less.

GOVERNMENT TECHNICAL EXAMINATION IN MUSIC

The inclusion of music in the scheme of Government Technical Examinations has given a fillip to musical studies. The first examination under the scheme was held in 1931. The rapidly increasing number of candidates appearing for these examinations year after year, is proof of their popularity and utility. These examinations have helped in the springing up of a large number of music schools all over South India. The number of candidates appearing for these examinations in recent years has exceeded 1000. Similar examinations in music are also being conducted by the Department of Education in Mysore and Travancore States.

The inclusion of 'dancing' in the scheme of Government Technical Examinations is an event of some importance. In this respect, Madras has given a lead to the other States of India.

DEMONSTRATIONS OF MUSIC

The School Sangeetha Demonstration Committee (1930-37), Madras, during the eight years of its existence, arranged for seven Inter-School Demonstrations of music. These Annual Demonstrations were highly educative in their character and they generally conduced to the improvement of standards of music teaching and performance in schools. Besides, they proved the utility of non-competitive music festivals.

Latterly, the South Indian Music Teachers' Association in co-operation with the Madras Teachers Guild has been arranging during the Education Week, large scale entertainments and demonstrations of music which provided opportunities for hundreds of pupils from different schools to participate.

The starting of the Central College of Karnatic Music under Government auspices, marks an important milestone in the history of musical education in South India.

CONCLUSION

All this may seem a nice picture of things, but much remains yet to be done, if music is to occupy the same *honoured* place in the scheme of studies as in the West. Some of the men's colleges must soon seek affiliation in Music for the Intermediate and the Degree courses, so that the boy's High Schools may eventually get qualified music teachers to teach the subject. Men students who are aspiring to take Research degrees in music will be enabled to do so, only when men's colleges get affiliated in Music. The other training colleges must get affiliated to teach optional music for the B.T. Degree course. Faculties for music should be established in all South Indian Universities. Courses leading to the M.Mus. Degree by examination and by Thesis and the Research Degree of D.Mus. should be instituted.

Music should be made an Examination subject in the Training schools (Higher Elementary and Secondary inclusive). Music should also be made an optional subject for the E.S.L.C. and Matriculation Examinations. The problem of conducting the Practical Examination of a large number of pupil teachers can be solved by the Heads of the respective Training schools themselves conducting the Practical Examination with the help of a local specialist and the District Educational Officer a month or two before the Public Examination. The candidates can have their written Test in Music and Pedagogy along with their other subjects in the Public Examination. Steps should be taken to organise *children's concerts.* The District Boards can constitute Music Advisory Committees. The principal function of these committees should be the organisation of annual music festivals, competitions and demonstrations of music on an Inter-School basis.

THE RADIO

The Radio has played an important part in the spread of musical knowledge amongst people. The illustrated talks on great composers, operas and concert programmes and special programmes like the Sarva Vadyam given now and then have played a great part in educating the people. In addition to music teaching, attempts may be made to teach simple songs to the rural folk on a planned scale. For this purpose, the adults assembled before a Receiving set should be made to learn the piece broadcast from the Radio Station, under the guidance of a Music Teacher. Sheets containing the songs in notation may be made available to the rural folk in advance to profit by the teaching. The results of these experiments may be watched. Improved methods may be adopted as a result of the experience gained.

SUGGESTIONS FOR THE FUTURE

(1) A Theatre with Revolving Stage may be constructed so that operas like Thyagaraja's *Nowka Charitram* can be produced well.

(2) A full-fledged Gallery of all Indian musical instruments wherein one can see and perform on those instruments and form ideas of their structure, teachnique and tone-colour should be organised.

(3) A Training College for Music should be established wherein graduates, diploma and title holders in music can undergo a one year course and also have facilities to study one or two of the following as optional subjects:

(*a*) Bharata natya, (*b*) Kathakali, (*c*) Kalakshepam, and (*d*) Musical Instruments making.

(4) A Central Library of Music Books and Manuscripts to facilitate Research work should be started,

The Tevaram Conference

IN THE music conferences held in South India till 1949, the topics discussed mostly were the tone system and the raga lakshanas. It is the Tamil Isai Sangam that first convened a regular conference in 1949 to discuss the nature of the Pans used in Tevaram and determine the modern ragas which they correspond to. The conference held that year and in the two years following, have yielded fruitful results.

With the exception of the Vedic hymns, the Tevaram constitutes the earliest examples of the music of the Ancient Period. Just as the vaidikas have preserved faithfully the vedic music of the past, the Oduvars have preserved for us faithfully the music of the Tevaram. The Oduvars were employed in Temples to recite the Tevaram hymns on the occasion of temple rituals. They attached great importance to the recital of the hymns in the manner in which they were originally composed.

The Tevaram hymns emerged from the mouths of the original composers as a combined dhatu-matu stream, i.e., a song stream. It was not that the poem was first conceived and later set to a tune or vice versa. The story of Tirugnanasambandar, providentially getting a pair of golden cymbals to keep rhythm to the hymns flowing from out of his mouth confirms this. Since only 24 Pans (ragas) were used and the number of hymns composed ran to hundreds (taking into consideration the extant number of hymns) it stands to reason that a number of compositions should have been composed in one and the same tune. Thus if at present we listen to padigams belonging to different shrines in the same varnamettu, it need not be a matter for surprise. The habit of writing sahityas to well known tunes or varnamettus has persisted even till the early eighteenth century.

The Tevaram conference was convened at the right time. We have fortunately amongst us still, aged oduvars, who would swear by tradition and not think of altering the tunes. Probably if this conference was convened some twenty years hence, we would have lost much of the authentic material now available. It was evident in the conference that some of the younger oduvars did not hesitate to sing a hymn or two in some modern attractive tunes. At one stage of the 1951 conference, one of the senior oduvars openly declared: "Well Sir! you may choose to sing the pan under discussion in any raga you like. But we are strongly wedded to our tradition and we are not going to budge an inch from that tradition."

The conclusions arrived at in the conference after mature deliberations are in perfect accord with the history of Indian music. The oduvars who have been the custodians of the Tevaram, need not be expected to know the detailed history of Indian music. Under the circumstances, when the evidences offered by their music are in accord with the facts of musical history, special value must be attached to them.

An interesting thing happened when the 'Yazhmuri Pan' came up for discussion. This is now sung in Athana raga. The President of the conference had to point out that Athana was not known in the seventh century and if the hymn "மாதர்மடைப்பிடியும்" is sung in Athana raga now, it is a change that must have been effected at a much later period. The oduvars had to later on admit that this was a change effected by one Gurusami Desikar about fifty years ago and before his time, the hymn was hung only in the Megaragakurinji.

This admission of a truth served to clarify many points. Megharagakurinji corresponds to Nilambari raga. When Tirugnanasambandar sang this hymn in Nilambari, his accompanist, Tirunilakanta Yazhpanar was not able to reproduce on his harp, the delicate shades of this raga and particularly the tonal variations of the madhyama svara. In

Nilambari, in the phrase Gmpm M the kampita madhyama svara swings downwards from its svasthana; in the phrase gmP, the madhyama is sounded on its svasthana and in the phrase p M the centrum of the kampita madhyama is at a point slightly above the suddha madhyama sthana. How can anybody play these subtleties on the harp? It is no wonder that Tirugnanasambandar rightly consoled his depressed accompanist by saying "It is not your fault. It is the limitations of the instrument that prevent you from reproducing faithfully my music on the yazh."

On another occasion during the conference a padigam was sung in Begada raga. The President had to point out that Begada is not an ancient raga. It was found out later on, that this switching over to Begada was done a few centuries back in one of the Adinams.

THE PLACE OF TEVARAM IN INDIAN MUSIC

Tevaram is the collective name given to the sacred hymns of the three great saints: Tirugnanasambandar, Appar (Tirunavukkarasu) and Sundaramurtinayanar. The first two were contemporaries and lived in the seventh century A.D. Sundaramurtinayanar lived in the ninth century. The Tevaram hymns constitute the cream of sacred music in Tamil. They mirror to us the type of music that was in existence 1200 year ago. Since the Tevaram blongs to a period when there was a single system of music in the whole of India and the bifurcation into the two systems, Hindustani and Karnatic had not come into existence, even the musicians of North India ought to take an interest in the study of the music of the Tevaram.

Tirugnanasambandar happens to be the youngest composer in the history of world music. As a boy of three, he sang his first hymn *"Todudaiya seviyan"*, Sankara in his *Soundarya lahari*, sloka 75, makes a graceful reference to him.

The Tevaram stands as the finest example of Desi sangita. Desi sangita is the name given to the music that naturally developed in the differenet provinces of India as opposed to Marga sangita which developed hrudaya ranjaka character of Desi sangita smritikara or a group of lakshanakāras. The hrudaya ranjaka character of Ḍesi sanyita was its strength and attractive feature. Matanga Muni has significantly called his (பண்) musical work *Brhaddesi.* The pan corresponds to the raga. The Tevarakaras sang in the pans which were already in existence. An analysis of the music of the different hymns will show that the pans like the ragas had their (1) arohana and avarohana, (2) Varjya-varja Krama, (3) Jiva svaras, (4) nyasa svaras, (5) Rakti prayogas, (6) datu prayogas, (7) characteristic srutis and gamakas, and (8) notes appropriate for commencing melodies. The pans paved the way for the emergence of classifications like (1) Audava-shadava-sampurna, (2) suddha chhaya-laga-sankirna, and (3) Upanga-bhashanga. The classification of pans into (1) Pagalpans, i.e., those appropriate for being sung during day time, (2) Iravupans, i.e., those appropriate for being sung during night, and (3) Poduppans, i.e., those which can be sung at all times is noteworthy.

It is in the pans of the Tevaram that we first come across the full-fledged bhashanga raga. The early musical law givers did not look on the concept of bhashanga raga with favour. The later lakshanakaras found the aesthetic beauty in bhashanga ragas and had to accord status and recognition to them. The Pans, Kausikam, (Bhairavi) Viyazhakkurinji (Saurashtra) and Megaragakurinji (Nilambari) are fine examples of bhashanga ragas.

The pans of the Tevaram are historically old ragas. Nishadantya ragas and Panchamantya ragas are indigenous to folk music. Nadanamakriya and Navaroj belonging to this group are found in the Pans of the Tevaram. Nilambari, the lullaby raga is an ancient ragā. Bhupalam, an early morning raga is known to every housewife. Both these are found in the pans of the Tevaram. Nata and Kedaragaula are the time-honoured

ragas used in Purana Patanam and these are also seen in the Tevaram.

The suddha scale of ancient Tamil music was the Harikambhoji scale. The concept of transposing a fourth higher and a fifth higher was known in ancient times. (Even now in the vedic chants of the Vaidikas, one can notice in the course of the recital, their transposing a fourth higher and a fifth higher.) Appropriately enough, the bulk of the Tevaram hymns are either janyas of the Harikambhoji mela or Sankarabharana mela, (which is the madhyama murchhana of Harikambhoji) or Kharaharapriya, (which is the Panchama murchhana of Harikambhoji). The Yazh was tuned to the suddha mela Harikambhoji, and when the need arose, the madhyama or the Panchama string as the case was taken as the tonic note and played.

The pans of the Tevaram are all jiva ragas and will continue to be sung for ever.

The dvitiyakshara prasa (second letter rhyme) or edugai is a characteristic feature of South Indian languages. The Tevaram hymns proclaim the beauty of this rhyme. Sanskrit composers of the later period saw the beauty of the second letter rhyme and have adopted it in the sahityas of their musical compositions.

At a time when the habit of recording songs in notation was not cultivated, the only method by which musical compositions were handed on to posterity was through oral tradition. The disciple apprenticed himself to a well-known master and learnt to sing all the hymns of the Tevaram correctly and with bhava. The endowments created in Temples for the recital of the sacred hymns during the rituals paved the way for the emergenc of a new class of professional singers—the Oduvars. These endowments in some of the great temples of South India are more than a thousand years old. It became the duty of the oduvars to learn and sing the Tevaram not only correctly but also with a sense of understanding and feeling. The Tevaram came to be widely sung both by men and women. When the music of a hymn was widely known, nobody will dare to change it. The oduvars have been God-fearing men and they were the custodians of the Tevaram music for more than a thousand years. They instinctively felt that if they effected any change, they would incur Divine displeasure. When the music of the Tevaram hymns was perfect, where was the motive or need for effecting a change? Any oduvar who tampered with the original varnamettu was in danger of losing his job in the temple. The society itself would have looked upon him askance. Tevara concerts and Tevara bhajanas were regular features of festivals of the medieval period.

The Navasandhi rituals have laid down that particular Pans should be sung at particular sandhis. The temple oduvar invariably sang on such occasions the sthala hymns in the prescribed pans.

The corresponding ragas in modern music for some of the Pans of the Tevaram are as follows:

Pan	*Raga*
Panchamam	Ahiri
Sikamaram	Nadanamakriya
Puranirmai	Bhupalam
Viyazhakurinji	Saurashtram
Kausikam	Bhairavi
Senturutti	Madhyamavati
Gandhara Panchamam	Kedaragaula
Andalikkurinji	Sama
Takkesi	Kambhoji
Sevvazhi	Yadukulakambhoji
Pazhampanjuram	Sankarabharanam
Kolli	Navaroj
Megaragakurinji	Nilambari
Nattapadai	Nata
Sadari	Pantuvarali

Contemporary Music—A Survey

INDIA has developed a magnificent system of music. This magnificence is in keeping with the heights reached by her in the realm of literature, philosophy, religion, architecture and sculpture. But the question that is often asked is whether adequate steps have been taken to preserve this great legacy and ensure its transmission to the coming generations untarnished. The answer to this question is only a *qualified* affirmative. Only something has been done so far. Much remains yet to be done. We should put forth our best efforts to see that the educated persons as well as the rural folk realize that we are the legatees of a musical heritage—a heritage of unparalleled beauty and richness.

The trends in modern music may be analysed under the heads of happy features and regrettable features. Thanks to the advent of the gramophone and the radio, music has now percolated down to the common man. The man in the street has now opportunities of listening to the highest type of art music and derive aesthetic pleasure. Though most of the films are stuffed with light music, still they have helped in making millions of people music-minded. Parents can now give training to their children in music and dancing at a comparatively low cost. Schools for teaching music and dancing have multiplied. The present day citizens have opportunities of leading a fuller life by devoting their leisure to aesthetic purposes. They can listen to concerts in *Sangita Sabhas* and concerts broadcast from Radio Stations.

Nature intended all human beings not merely to speak but also to sing, and for this purpose has bestowed upon them a *singing voice* and not merely a speaking voice. The singing compass of the voice is five times that of the compass of speech. If a person has never learnt to sing, it must be said that he has voluntarily refrained from using four-fifths of the talents bestowed upon him by Nature. Many people may not possess attractive voices but nevertheless all can learn to sing accurately. The joy that a person derives when he produces music himself is as good as the joy that he derives when he listens to good music.

Thanks to the introduction of music as a subject of study in schools, colleges and universities, better facilities are now available for the systematic study, practice and understanding of music. The number of students appearing for music examinations is on the increase year after year. The membership of *Sangita Sabhas* is showing a tendency to increase everywhere. An increasing number of books on the theory and practice of Indian music are being published year after year. As a result of research, new subjects pertaining to musicology have sprung into existence. Technical terms to connote new concepts have been coined. The subject of musical pedagogy has assumed importance. Improved methods of teaching music and improved testing devices have been found out. Musical instruments for explaining and illustrating the various musical facts, laws and phenomena have been invented. A system of musical notation in Braille suited to the needs of Indian music has been devised for the blind pupils. This system enables the blind to learn easily many songs given in this notation.

Music festivals are now taking place in a number of places. These festivals provide opportunities to people to visit places hallowed with the memories of great composers and listen to classical music—vocal and

instrumental—performed there by eminent artistes. The houses wherein lived some of the great composers of India have been acquired by public bodies to be preserved for posterity. These are facts which should gladden the hearts of those who have the progress of Indian music at heart.

As against these facts on the credit side, there are many unhappy trends in contemporary music which should make us pause for a while.

Systematic attempts have yet to be made to bring together exponents of Hindusthani music and Karnatic music. Both the systems of music are offshoots of one parent system and shine now as full-fledged sub-systems. But anything like a sympathetic understanding and appreciation of one system by the other has yet to come. Concerts and illustrated talks on Karnatic music should find a place in the programmes of North Indian music festivals and likewise concerts and illustrated talks on Hindusthani music should find a place in the programmes of South Indian music festivals. Particularly in the realm of instsumental music much has to be done in this direction. It is music that is really going to promote a sense of all-India consciousness in us.

The organizers of the All-India Music Conferences can do much to promote the mutual understanding of the two systems. The organizers should not merely be satisfied with arranging concerts on those occasions. Nothing of lasting value will result therefrom. The musicians and scholars must be made to meet in the mornings to 'confer' upon the moot problems relating to the science and practice of music. Scholars should be invited to read papers on the subjects of their research, or read papers giving their views on controversial topics. Summaries of the papers should be printed and circulated beforehand. After a paper is read, adequate time should be given to those present to discuss, criticise, endorse or approve the statements made. Each year, the conference authorities should concentrate on a particular problem and hold a symposium on it. A *question hour* can usefully form a part of music conferences. Any-one may be permitted to send a written question concerning the theory and practice of Indian music for being answered at the open session of the conference. The President of the conference or his nominee may answer such questions. Supplementary questions may also be allowed and answered at the discretion of the President. Such questions and answers will not only stimulate musical thinking but will create a wider interest and prove educative. They will make people take an intelligent interest in music.

It is a pity that at the present day adequate encouragement is not given to instrumental music. A perusal of music conference programmes leaves one with the conviction that it was vocal music alone that mattered in the realm of art. It is an irony of circumstances that such a thing should happen in a country which has given birth to the concepts of absolute music and the concept of God as *Nadabrahma*. The pity is all the more when we realize that this happens in a land wherein divine beings are associated with musical instruments—Siva with the *Damaru*, Krishna with the flute, Saraswati with the *Veena*, Narada with the *Yal* and Nandikeswara with the *Mridanga*. Music festivals without concerts of *Veena* are unthinkable, but this thing happens year after year. Besides being the national instrument of India, the *Veena* has been of use in helping man to understand many of the facts, laws and phenomena relating to music. It is the listening world that stands to lose by not being provided with opportunities of listening to concerts of instrumental music. Some of the delicate *gamakas*, nuances and tonal shades are characteristic of particular instruments. Melodic pictures of *ragas* are easily comprehended by listening to concerts of instrumental music. A determined effort should be made to create an interest and appreciation for instrumental

music. Let it be remembered that the number of performers on musical instruments in India is fast dwindling. As it is, it takes many years of arduous practice to attain proficiency in instrumental music, and if even those few who have attained high proficiency are not allowed opportunities to perform in music festivals, it is a matter for sorrow.

At present there is no place in our country where one can see all the musical instruments of India assembled and listen to them performed. India is the one country which can claim to possess the largest number and variety of musical instruments. The technique of play involved in playing some of the instruments is of interest from the point of view of comparative musical intrumentation. Each province of India has developed its own musical instruments suited for performing art music, sacred music, martial music, dance music and folk music. There are some musical instruments which can be used both as a drone accompaniment and rhythmic accompaniment. A *Bharatiya Sangita Vadyalaya* should be set up soon.

Facilities for research in resonant wood and in musical instrument making, generally speaking, have yet to be provided for in India. The violin is a *live* concert instrument in South India. With Himalayan pine, it should be possible to manufacture violins in India. A Musical Instruments Workshop should be established and courses in musical instrument making offered there. Students taking the course may be given stipends. The manufacture of musical instruments will prove a remnuerative cottage industry. It will provide decent wages to a number of people. *Veenas* can be manufactured and sold in the market at much cheaper rates. At present the price of *Veenas* is so prohibitive that not even people belonging to the upper middle class can afford to purchase really good ones.

Ritualistic music and dancing have almost disappeared from our temples. One can no longer hear in the *Navasandhi* rituals during the *Brahmotsavam,* the particular *ragas, pans, talas,* and instruments. *Bhujanga lalita nrittam* has now become a mere name. Many of those dance dramas that were performed in temples for centuries have now been given up for no fault of the participants. The performance of *Sarvavadyam* is fast disappearing. Compositions like the *Kaustubham* specially composed for being sung on the occasion of rituals have now become forgotton. This rapid denudation of the musical wealth of the country is happening under our very nose. In the past, the average person who could not afford the money to go to a concert or a dance performance was assured of an opportunity to witness them in temples on festive occasions. Now even that privilege is denied to him. Let it be remembered that the performance of certain types of music and dance was the prerogative of temples and they were performed only in their precincts on stated occasions.

India is singularly rich in musical iconography. An exhaustive album giving pictures and details concerning sculptures and paintings of interest from the point of view of musical iconography, should be prepared and published.

Contemporary composers should be given opportunities to have their compositions broadcast from Radio Station. Appreciation talks on classical compositions, followed or preceded by the performance of the chosen compositions, will go a long way to stimulate interest in classical music. Without such talks, drawing the pointed attention of the listeners to the beauties underlying those compositions, the technical and literary beauties in the compositions will go unnoticed. The Radio can also take steps to promote community singing. Adult men and women can gather round community listening sets, and under the direction of the local music teacher, repeat the parts of songs broadcast from the radio, and ultimately learn them.

An Indian Orchestra composed of performers representing Karnatic and Hindusthani music should be organized. Therein every type of Indian concert instrument noted for its variegated tone colour should find a place. Such an orchestra can usefully perform selections from Hindusthani music and Karnatic music on occasions. The consolidated tone *ensemble* emerging from that *Brinda Gana* will be delightful and pleasing. Even a *Vamsaka brinda* or an exclusive band of flute players can be organized on an all-India basis.

Such of those North Indian Universities as allow women from other University areas to appear privately for their examinations, may usefully include South Indian music as one of the subjects for them. When South Indian languages find a place in the curricula of such Universities, it stands to reason that South Indian music also should find a place.

Properly planned children's concerts should be arranged, and if possible, their programmes relayed for the benefit of schools in other provinces.

Steps should be taken to exhibit Indian musical instruments in foreign countries.

Every town in India should have an opera house and a good concert hall. Music should be provided for workers in factories.

Training Colleges for music should be established for imparting instruction in the methods of teaching music and for teaching sacred music, folk music, dancing and *Kalakshepam*. In musical education, the aim should not be merely to make the pupils repeat songs parrot-like. There should be some emphasis on the cultural side. Pupils should be made to understand something of the beauties underlying the songs taught to them. Fluency, accuracy and clearness in singing should also be aimed at.

Documentaries depicting:

(1) Marching of pupils in *Kolam* formation to the accompaniment of rhythmic music;

(2) the execution of *gamakas* on stringed instruments and wind instruments; and

(3) Classical dances like *Simha Natanam* may usefully be prepared and shown.

Every one in India should take an abiding interest in the future progress of Indian music. No Indian can call himself cultured, if he has not understood even the basic facts concerning Indian music. Indian music has certain distinctive features which have made it occupy a promient position in world music.

[Courtesy—*Women's Welfare Journal*]

THE EFFECT OF GOOD MUSIC ACCORDING TO THE CHINESE

"WHEN the spirit of opposition manifests itself, indecent music comes into being;. . . . when the spirit of conformity manifests itself, harmonious music appears. . . . So that, under the effect of music, the five social duties are without admixture, the eyes and the ears are clear, the blood and the vital spirits are balanced, habits are reformed, customs are improved, the Empire is in complete peace."

—*Extracted by Alain Donielou*

ஸ்ரீ காமாக்ஷியை நம: ஸ்ரீ குருப்யோ நம:

ஸ்ரீ காமகோடி கோசஸ்தானத்தின் வெளியீடுகள்

ஸதாசிவேந்த்ர ப்ரஹ்மம் அருளிய—சிவமானஸிக பூஜா, கீர்த்தனங்கள், ஆத்ம வித்யா விலாஸம்: ஸ்ரீ வே. நாராயணன், எம்.ஏ., எம்.எல்., செய்த தமிழ் ஆங்கில அனுவாதங்களுடனும், திருவாங்கூர் ஸம்ஸ்தானம் தலைமை நீதிபதி, திருப்புகழ்மணி ஸ்ரீ T. M. கிருஷ்ணசாமி அய்யர் அவர்கள் எழுதிய முகவுரையுடனும் ரூ. 0 15 0

ஸ்ரீ முகுந்தமாலை—ஸ்ரீ குலசேகரப்பெருமாள் இயற்றியது: சீர்காழி ஸாஹித்யவல்லப T. சுந்தராசாரி ஸ்வாமிகள், பி.ஏ., பி.எல்., செய்த தமிழ் மொழி பெயர்ப்புடனும் குறிப்புறையுடனும் கூடியது ரூ. 0 6 0

ஸ்ரீ பஜகோவிந்தம்—தேவநாகரி, க்ரந்த லிபிகளில் மூலமும், ஸ்ரீ A. S. நடராஜ அய்யர், எம்.ஏ., எம்.எல்., எழுதிய அனுவாதத்துடனும், குறிப்புரையுடனும் கூடியது ரூ. 0 6 0

ஸ்ரீ விஷ்ணு ஸஹஸ்ரநாம ஸ்தோத்ரம்—தேவநாகரி, தமிழ் லிபிகளில் மூலமும், ஸ்ரீமத் ஆதிசங்கர ஸ்ரீ பகவத்பாதர்கள் பாஷ்யத்திற்கு ஸ்ரீ வே. நாராயணன், எம்.ஏ., எம்.எல்., செய்த தமிழ் அனுவாதமும், மஹாமஹோபாத்யாய வித்யாவாசஸ்பதி, ப்ரொபஸர் குப்புசாமி சாஸ்திரி அவர்கள் எழுதிய முகவுரையுடனும் கூடியது ரூ. 1 8 0

விஷ்ணு பாதாதி கேசாந்த ஸ்தோத்திரம்—ஸ்ரீ பண்டிட் எ. எம். ஸ்ரீனிவாஸாசார்யரவர்களும், ஸ்ரீ வே. நாராயணன், எம்.ஏ., எம்.எல்., அவர்களும் எழுதிய தமிழ் ஆங்கில அனுவாதங்களுடனும் கனம் ஸர். எஸ். வரதாசாரி அவர்கள் முன்னுரையுடனும் ரூ. 0 12 0

ஸ்ரீ சாந்தி விலாஸம்—ஸ்ரீ நீலகண்ட தீக்ஷிதர் இயற்றிய ஸம்ஸ்கிருத ஸ்தோத்ரமும் ஸ்ரீ Y. மகாலிங்க சாஸ்திரியார், எம்.ஏ., பி.எல்., எழுதிய தமிழ் அனுவாதமும் கூடியது ரூ. 0 12 0

ஸ்ரீ தேவீஸ்தோத்ர ரத்நாகரம்—(1) ஸ்ரீ ச்யாமலா தண்டகம், (2) ஸ்ரீ நவரத்னமாலா, (3) ஸ்ரீ மந்த்ர மாத்ருகா புஷ்பமாலாஸ்தவம், (4) ஸ்ரீ அம்பாஷ்டகம், (6) ஸ்ரீ ஆனந்தலஹரீ, (7) ஸ்ரீ மீனாக்ஷி ஸ்தோத்ரம், (8) ஸ்ரீ த்ரிபுர ஸுந்தரீ ஸ்தோத்ரம், (9) ஸ்ரீ அன்ன பூர்ணாஷ்டகம், (10) ஸ்ரீ அம்பா பஞ்சரத்னம், (11) ஸ்ரீ கனகதாரா ஸ்தவம், (12) ஸ்ரீ காமாக்ஷீ ஸ்தோத்ரம்—தேவநாகரி, க்ரந்த மூலமும், அம்பிகா பக்தர்கள் எழுதிய தமிழ் உரையுடனும், அட்வகேட் தர்மரக்ஷாமணி K. பாலசுப்ரஹ்மண்ய அய்யர் எழுதிய முன்னுரையுடனும் கூடியது ரூ. 0 15 0

ஸ்ரீ மூகபஞ்சசதீ—ஸ்ரீ மூக கவி காமாக்ஷி தேவியின்மீது இயற்றியது; 500 ச்லோகங்கள் கொண்டது: ஸம்ஸ்க்ருத லிபியில் மூலமும், தமிழ் அனுவாதமும், ஸ்ரீ கே. பாலசுப்ரஹ்மண்ய அய்யர் அவர்கள் எழுதிய முன்னுரையும் கொண்டது ரூ. 2 0 0

ஸ்ரீ தக்ஷிணாமூர்த்தி ஸ்தோத்ரம்—ஸ்ரீ பகவத் பாதர்கள் இயற்றியது; ஸம்ஸ்கிருதம், க்ரந்தம், தமிழ் லிபிகளில் மூலமும் மானஸோல்லாஸ வார்த்திகத்துடன் கூடியது ரூ. 1 12 0

கும்பகோணம் அத்வைதசபை நினைவு மாலை :—

ஆங்கிலம்—12 கட்டுரைகள் அடங்கியது ரூ. 3 0 0

தமிழ்—23 கட்டுரைகள் அடங்கியது ரூ. 3 0 0

ஸம்ஸ்கிருதம்—51 கட்டுரைகள் அடங்கியது ரூ. 5 0 0

ஸ்ரீ ஜம்பு நாதாஷ்டகம் ரூ. 0 2 0

ஸ்ரீ ரங்க நாதாஷ்டகம் ரூ. 0 2 0

திருக்குறள்-பொருட்பாலும், காமத்துப்பாலும்-பாலருரையுடன் 4 0 0

மாத்ருகா புஷ்பமாலா ஸ்துதி ரூ. 0 10 0

திருக்குறள் நூற்றெட்டு தமிழ் உரையுடன் ரூ. 1 0 0

ஸ்ரீ ஜகத்குரு ஸ்ரீ காஞ்சீ காமகோடி பீடாதிபதிகளான ஸ்ரீ சங்கராசார்ய ஸ்வாமிகள் அவர்கள் அருளிய நன்மொழிகள் :—

நாற்பது ஸம்ஸ்காரங்களும் கர்மானுஷ்டானங்களும் ரூ. 0 10 0

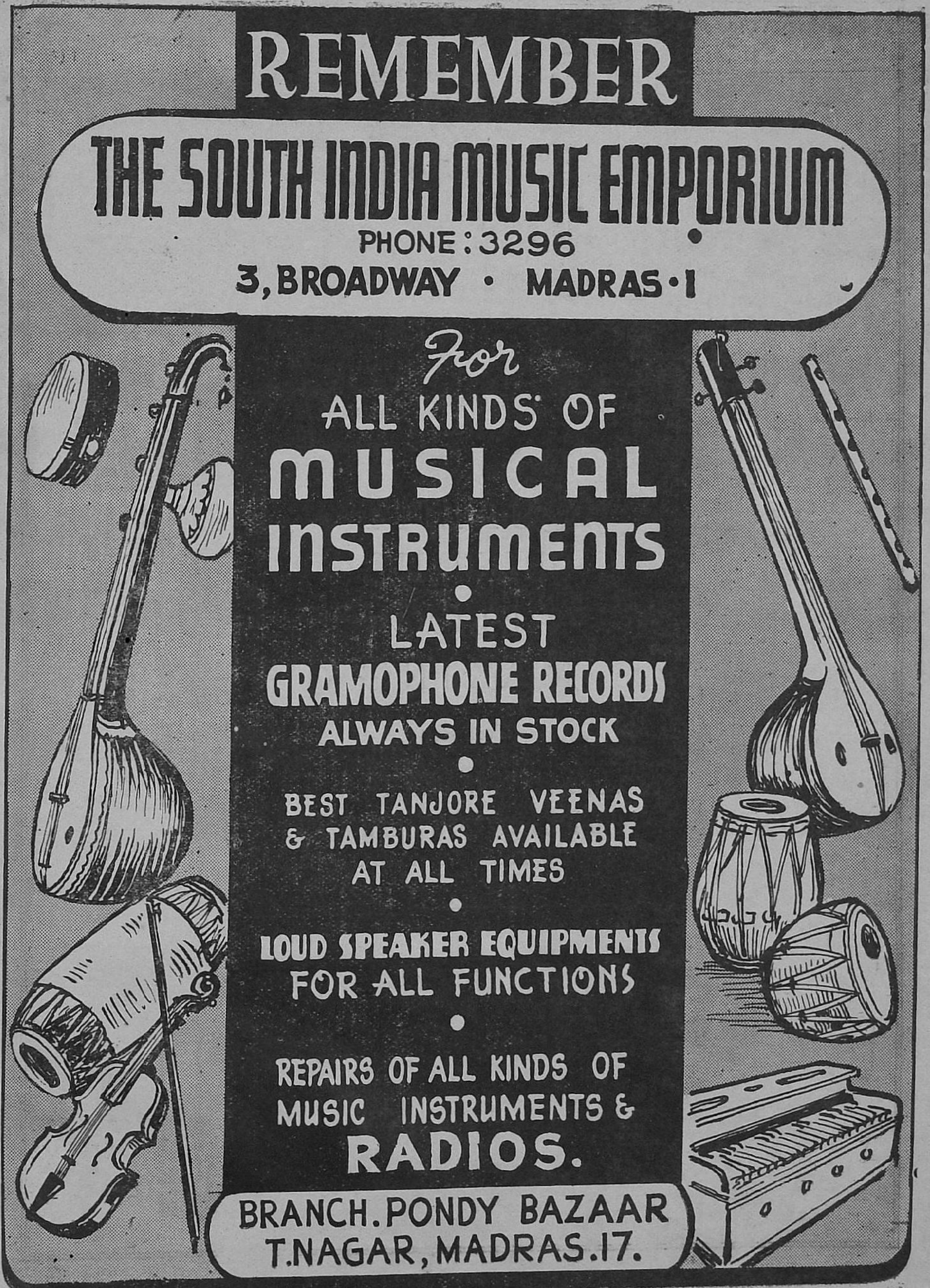
நமது வேதங்களும் சாஸ்திரங்களும் ரூ. 1 0 0

நமது ஆலயங்களும் மூர்த்திகளும் ரூ. 0 12 0

நமது அணுதிமதம் ரூ. 0 6 0

நமது தர்மம் ரூ. 0 12 0

ஸ்ரீ காமகோடி கோசஸ்தானம், 4, பிரான்ஸிஸ் ஜோஸப்புத் தெரு, சென்னை


REMEMBER
THE SOUTH INDIA MUSIC EMPORIUM
PHONE : 3296
3, BROADWAY · MADRAS · 1
For
ALL KINDS OF
MUSICAL
INSTRUMENTS
LATEST
GRAMOPHONE RECORDS
ALWAYS IN STOCK
BEST TANJORE VEENAS
& TAMBURAS AVAILABLE
AT ALL TIMES
LOUD SPEAKER EQUIPMENTS
FOR ALL FUNCTIONS
REPAIRS OF ALL KINDS OF
MUSIC INSTRUMENTS &
RADIOS.
BRANCH. PONDY BAZAAR
T.NAGAR, MADRAS. 17.

for

Phone: --4037
Grams: PRINTHOUSE
Post Box No. 1569

QUALITY
PRINTING
& BLOCK
MAKING

Contact:

COMMERCIAL PRINTING &
PUBLISHING HOUSE
46, ARMENIAN St., MADRAS - 1.